

# **The Science-Fantasy of George MacDonald**

**Fredrick Hal Broome**

**Ph.D. Thesis**

**University of Edinburgh**

**1985**



## TABLE OF CONTENTS

<b>I Table of Contents</b>	<b>2</b>
<b>II Statement of Authorship</b>	<b>4</b>
<b>III Abstract of Thesis</b>	<b>5</b>
<b>IV Acknowledgements</b>	<b>6</b>
<b>1 The Foundations of Science-fantasy</b>	<b>7</b>
1.1 MacDonald and the Critics	7
1.2 MacDonald and the Chemists	25
1.3 Footnotes for Chapter 1	35
<b>2 Medical Witchery</b>	<b>41</b>
2.1 MacDonald and the Medics	41
2.1.1 Theology and the Medics	48
2.1.2 Phantasms and the Medics	50
2.2 MacDonald and the Mesmerists	57
2.3 MacDonald and the Homoeopaths	64
2.3.1 A Few Homoeopathic Diagnostics	69
2.4 Theologians and the Homoeopathic Mesmerists	73
2.5 Dreams, Fairy Tales, and the Curing of Adela Cathcart	78
2.5.1 The Curing of Ralph Rinkelmann	86
2.5.2 Adela Cured	91
2.6 Footnotes for Chapter 2	93
<b>3 A Scientific Mythology</b>	<b>102</b>
3.1 MacDonald and the Science of Mythology	102
3.2 MacDonald and the Shamans	106
3.3 MacDonald and the Morphological Approach	113
3.4 Footnotes for Chapter 3	116
<b>4 <u>Cross Purposes</u>: An Inner Correspondence</b>	<b>120</b>
4.1 The Central Feminine Upholder	122
4.2 The Male and Female Opposers	125
4.3 Crossing the Border	127
4.3.1 The Feminine Crossing	128
4.3.2 The Masculine Crossing	132
4.4 Union	133
4.5 Separation	139
4.6 Reunion	139
4.7 Conclusions	140
4.8 Footnotes for Chapter 4	141

## TABLE OF CONTENTS

<b>5 <u>The Golden Key</u>: An Outer Correspondence</b>	<b>145</b>
5.1 The Central Feminine Upholder	147
5.2 The Male and Female Opposers	147
5.3 Crossing the Border	148
5.3.1 The Masculine Crossing	148
5.3.2 The Feminine Crossing	154
5.4 Union	158
5.5 Separation	169
5.6 Reunion	173
5.7 Conclusions	174
5.8 Footnotes for Chapter 5	176
<b>6 <u>Photogen</u> and <u>Nycteris</u>: Inner and Outer Correspondence</b>	<b>181</b>
6.1 The Central Feminine Opposer	181
6.2 The Male and Female Opposers	184
6.3 Crossing the Border	190
6.3.1 The Masculine Crossing	191
6.3.2 The Feminine Crossing	192
6.4 Union	198
6.5 Separation	202
6.6 Reunion	206
6.7 Conclusions	208
6.8 Footnotes for Chapter 6	210
<b>7 <u>Phantastes</u> and <u>Lilith</u>: Dreams and Visions</b>	<b>216</b>
7.1 <u>Phantastes</u> : the Somnambulant Dreams of Anodos	218
7.1.1 The Dream Entry	218
7.1.2 The Dream Events	224
7.1.3 The Dream Return	246
7.2 <u>Lilith</u> : the Conscious Visions of Mr. Vane	248
7.2.1 The Vision Entry	250
7.2.2 The Vision Events	252
7.2.3 The Vision and Dream Return	280
7.3 Conclusions	282
7.4 Footnotes for Chapter 7	283
<b>V Bibliography</b>	<b>291</b>

## **II. Statement of Authorship**

This Ph.D. thesis, conceived in early 1979 and written in the period from October 1980 through the summer of 1985, was composed entirely by the candidate, Fredrick Hal Broome, and the work and ideas within are entirely his own, except where quoted and fully accredited within the text.

Signed,

Fredrick Hal Broome,

October 1985,

Edinburgh.



## UNIVERSITY OF EDINBURGH

ABSTRACT OF THESIS (REGULATION 7.9)

*Name of Candidate* Fredrick Hal Broome

*Address*

*Degree* Ph.D. *Date* October, 1985

*Title of Thesis* *The Science-Fantasy of George MacDonald*

*No. of words in the main text of Thesis* 100,000

George MacDonald's early interest in science and medicine might seem incongruous with his later career as a minister and writer of fantasy but, as this thesis explores, Victorian science and pseudo-science--particularly mesmerism and homoeopathy--was used by MacDonald to form his theories of fantasy. After placing MacDonald within the context of current theories on the writing of fantasy, redefining his work as science-fantasy because it contains contemporary science as well as mythical elements, his technique is first compared with the scientific theories of his early training and then examined for how the mythical elements are used within this scientific framework. MacDonald is found to be very consistent in his choice of symbols and oppositions and so his technique is explained as working in the same way as that of the shaman's as described by Claude Lévi-Strauss. Because consistent oppositions have been placed on an inner structure based on the Cupid and Psyche myth, then a comparison of three of the tales--Cross Purposes, The Golden Key, and The History of Photogen and Nycteris--in the bilevel manner of Vladimir Propp allows the critic to uncover the common structure and elucidate their meaning. Finally, the longer adult science-fantasies, Phantastes and Lilith, are also examined and compared, with the oppositions and symbols uncovered from the Märchen used to derive MacDonald's intentions and meaning in the novels.

#### IV. Acknowledgements

This thesis was first conceived for and made possible by an award of the Kingsborough Scholarship from the Clan Donald, USA, while I was at the University of Texas at Austin in 1979; much encouragement from Dr. Warner Barnes and Dr. Hugh MacDonald led to its undertaking at Edinburgh University, where the project was nursed by my advisors, Dr. Ian Campbell of the Department of English Literature and Professor John MacQueen of the School of Scottish Studies. A grant of the Vans Dunlop Award from Edinburgh University, as well as an Overseas Research Stipend from the British Government, helped to make the completion of this work possible.

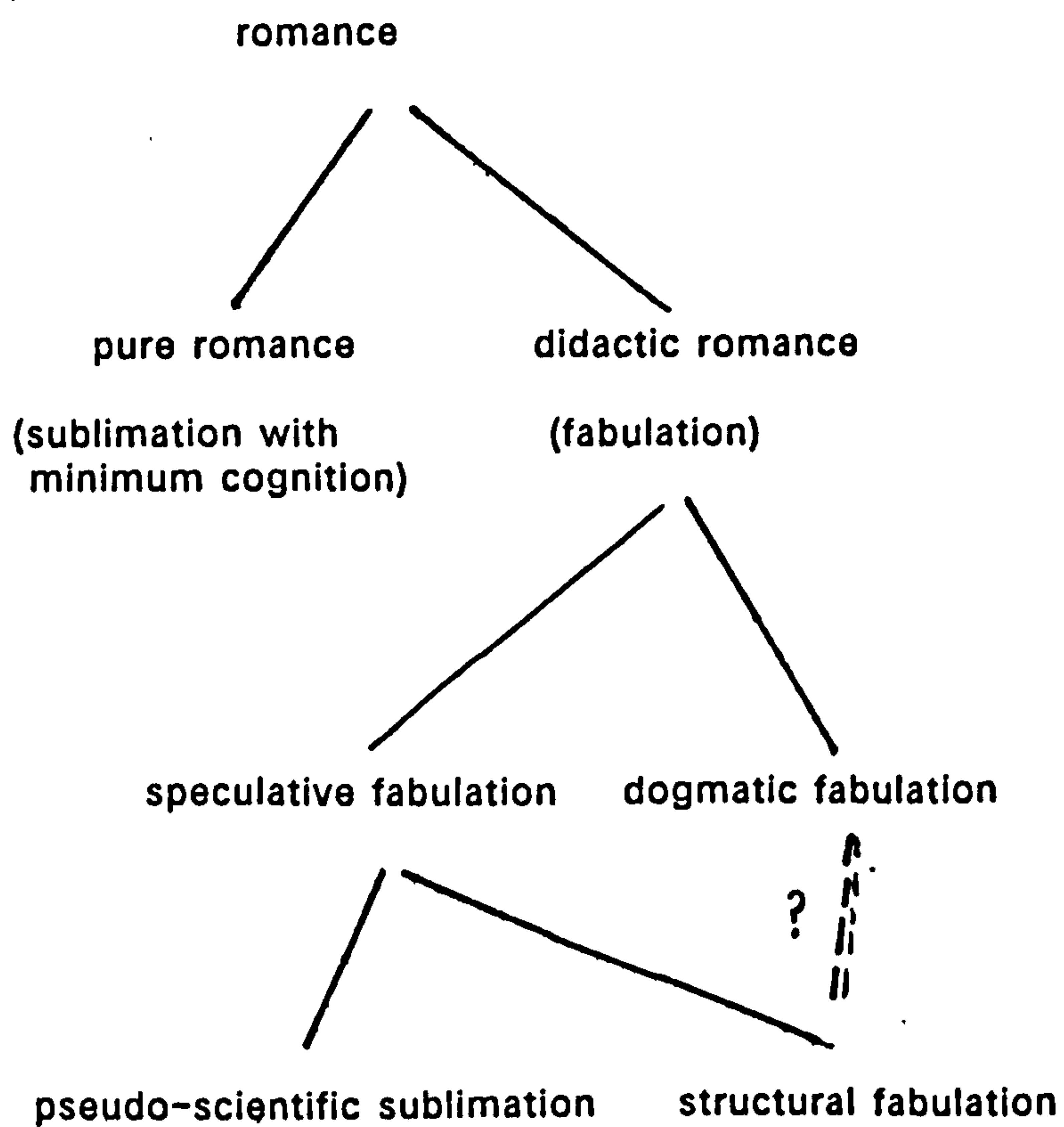
My research was also greatly assisted by Miss N. Cormie of the Brander Library in Huntly, Scotland, who allowed me access to the George MacDonald collection, and the Black family who let me enter their home, MacDonald's Farm; Dr. Hewitt of King's College, Aberdeen; the Clan Donald of Skye, especially Robmac's wife, who drove me to Ardsar and arranged my stay on the island; the historian Donald J. MacDonald and his wife for tea and talk at Dundonald; the Tumins of Hammersmith, who also allowed me into their home, MacDonald's Retreat; the author Vera Chapman, for several teas and for walking with me to see the Boy and Dolphin in Regent's Park; Mr. Colin Manlove, for his time and views; the H.R.C. Library at the University of Texas at Austin; Mr. King of the DeGrummond Collection at the University of Southern Mississippi; Giorgio Spina of Genoa, for coffee and a delightful talk on MacDonald; Mrs. Oliva and her assistant at the Civic Library in Bordighera, Italy; the librarian of All Saint's Church in Bordighera, who let me into the chapel on its last day of being a church so that I could see the MacDonald plaque; Reverend Sinclair Horne, who gave me helpful information on Congregationalist belief; James Joyce and Duffin, printers; Derek Brewer, for helpful advice; and last, but certainly not least, my parents, who were there when I needed them. If there are many others too varied to mention, you are by no means forgotten: to all, many thanks.

## CHAPTER 1

### THE FOUNDATIONS OF SCIENCE-FANTASY

#### 1.1. MacDonald and the Critics

Critical evaluation of the work of Victorian author George MacDonald (1824–1905), particularly his fantasy, has undergone a wide swing, from almost total disregard in the early 20th Century to the present-day view that he was a seminal figure in the development of modern fantasy writing. While the upswing began in part with G.K. Chesterton's and C.S. Lewis's championing of MacDonald in the early to mid-1900s, it was with Robert Lee Wolff's The Golden Key<sup>1</sup> in the early sixties (in which the critic indicated with some amazement how easily MacDonald could be interpreted with a Freudian approach) that critical scrutiny again turned upon MacDonald. Since then, Freudian criticism has been supplemented with Jungian criticism, as critic after critic has found something innovative or interesting in MacDonald's fantasy, be it the theological message or the technique which apparently anticipated these later psychological theories. Indeed, it now seems that most modern critical literary approaches may be profitably brought to bear upon MacDonald's fantasy, revealing new depths to what had long been relegated to the dismissive category of children's literature. In the current revaluation of the fantasy genre, MacDonald's prestige has been further heightened, and rare is the critic who does not touch upon this author at some point. MacDonald has earned his place at the forefront of modern fantasy writing: and since no single mode of literary criticism will do his work justice, the time has come to collate the more recent approaches and see just how and why his fantasy generates so much interest for the literary critic.



(fig. 1, Scholes, Structural Fabulation, 103)

Stephen Prickett, in his Victorian Fantasy, wrote that "It is only with the works of George MacDonald . . . that something like a fully balanced artistic theory [of fantasy] emerges."<sup>2</sup> In finding sources for MacDonald's theory, Prickett alluded to the influence of Dante, calling the Italian writer's work (and hence MacDonald's) a piece of "highly structured visionary mysticism" (Prickett, 22). A "vision of dialectic" (24) that he furthermore saw in Blake was also found in MacDonald's two adult fantasies as the "interrelation and tension between two separate worlds" (176). This was true to a larger extent in MacDonald's work than Prickett allowed, however, as the same dialectic also existed in the shorter fairy tales. If MacDonald's "technique mirrors the meaning" (122) and that technique consisted of a highly-structured form as Prickett suggested, then no critic can simply allude to hidden meanings within the text without using current structural means to support this. The presence of a two-world opposition (proposed by Prickett, but long ago observed by MacDonald's son, Greville, in his biography of his father<sup>3</sup>) clearly placed MacDonald in the category of "fabulation" as essayed by Robert Scholes in his Structural Fabulation.<sup>4</sup> This was fiction that "offers us a world clearly and radically discontinuous from the one we know, yet returns to confront that known world in some cognitive way" (Scholes, 29). In Scholes' chart (see fig. 1), MacDonald certainly fell within the "didactic romance (fabulation)" category. But as a writer who tried his best to be modern, MacDonald progressed further (if one must place a value on one category above another). He could not be totally accused (despite his sometimes desperate defence of religion) of having wandered solely in the wilderness of "dogmatic fabulation," because Greville's biography and MacDonald's own letters showed a marked distaste for dogmatism and set systems. Instead, he groped his way into "structural fabulation." This was said by Scholes to be "strongly influenced by modern



science" (Scholes, 102).

Greville's biography revealed MacDonald's early interests in chemistry and natural philosophy (as physics was known at the time), and Joseph Johnson, in his own biography of MacDonald, stated that MacDonald was

a common-sense [sic] mystic, rationalistic rather than fantastic, thinking logically and philosophically in the presence of advancing science, which he honours without fear, for whatever science revealed as true must be in harmony with all truth.<sup>5</sup>

But apart from this early remark, there was a general belief among critics that MacDonald, after earning his MA degree including chemistry and natural philosophy at King's College, Aberdeen, in 1845, later rejected science altogether.<sup>6</sup> The fact, however, that MacDonald continued to lecture on these topics at Bedford College in the 1860s--a period by which it was generally agreed that his theological beliefs had been firmly formed--spoke otherwise. This caused a peculiar problem in classifying MacDonald as simply a fantasist: since there was a demonstrable element of current scientific theory in his writings, he therefore fell within the rather dubious literary subgenre of science-fantasy. Darko Suvin found little or no redeeming features in such

A misshapen subgenre . . . It is organized around an ideology unchecked by any cognition, so that its narrative logic is simply overt ideology plus Freudian erotic patterns . . . [furthermore, there is an] unsubstantiated promise that the oscillation between SF and fantasy does not matter since we are dealing with full-blown allegory anyway.<sup>7</sup>

Suvin defined SF as "the literature of cognitive estrangement" (4) and claimed that it was opposed to the inclusion of the supernatural and metaphysical. In saying that the main formal device of SF was "an imaginative framework alternative to the author's empirical environment," he apparently set up a two-world opposition in SF such as the type seen in MacDonald's

science-fantasy (which he regarded as totally anti-cognitive).

Colin Manlove less astringently asserted that a dream-frame (a realistic, and thus cognitive, feature) prevented Lewis Carroll's two Alice books from being pure fantasy, and this presumably applied to MacDonald's dream-romances as well.<sup>8</sup> Casey Fredricks, who made the valuable point that both SF and fantasy shared myths, spoke of science-fantasy as the

'dreaming' pole of science-fiction . . . in such 'science-fantasy,' man's scientific and technological extensions--man's own creations, fashioned from his own ever-increasing scientific knowledge--provide him with powers and capacities equivalent to his primitive deities.<sup>9</sup>

He also gave the Superhuman theme,

classified as 'science-fantasy' and endemic to later SF, [which] depicts the heroic development of a modern protagonist within the conventional mono-mythic initiatory pattern, but with the result that the modern man rediscovers and recovers an older identity in himself which is that of some superhuman being (Fredricks, 125).

This was certainly found in MacDonald's Lilith (1905), where the protagonist Mr. Vane met his earliest relation, the shape-changing Adam, as the result of self-hypnosis (not a material scientific extension, perhaps, but certainly a research topic of Victorian scientists and doctors). That this novel had links with one who had been called a classic writer of science-fantasy, H.G. Wells, strengthened the claim MacDonald had of being a science-fantastist; but even the earlier Phantastes (1858) evoked this same Superhuman theme, since the protagonist Anodos, also in a somnambulant trance, discovered his relationship with a fairy knight and lady.<sup>10</sup>

As for myth, C.S. Lewis was the first critic to link MacDonald's work with mythic features, and Lewis played down the author's word choice in

favour of the mere events of the story.<sup>11</sup> But critical understanding of myth had improved to the point where Colin Manlove could argue against Lewis's simplistic analogy by claiming that

one cannot really use the bare 'pattern of events' as the sole basis of any mythopoeic nature MacDonald's fairy-tales may have: it is rather a pattern of events or images described in a certain manner (Manlove, Modern Fantasy, 94).

Manlove was here placing due emphasis on MacDonald's word choice as opposed to Lewis's view (and so once again bringing into question the adequacy of any single approach to MacDonald's fantasy); but nonetheless, even Manlove profitably worked on the comparison of events between Phantastes and Lilith.<sup>12</sup> Furthermore, since MacDonald's work was a hybrid of fantasy and estranged cognitive elements (SF then, though Suvin's definition seems restrictive), and since myths were used in both (see Fredricks), then it would be highly surprising if the science-fantasy of MacDonald did not have mythic elements.

From even this quick perusal, two main features appeared. First, there was the importance of the use of dream in classifying MacDonald generically, and the necessity of comparing this use with the appropriate scientific theory of the time. And secondly, there was the importance of the use of myth or myth-like features in the science-fantasy alongside the science. Of the latter, structural theory should prove useful in taking the critic further into the workings of MacDonald's science-fantasy. In Eric Rabkin's view,

fantastic literature is founded on the structural inclusion of diametric opposition; [and] we can often locate the fantastic reversal by purely intratextual signals.<sup>13</sup>

Writing that the "perspectives from which adult writers wish to escape are



adult perspectives . . . [and] it is allowable to reverse them in the presence of children" (97), Rabkin made the rewarding insight that there was an "innocence/experience conjunction" (108) in MacDonald's works, wherein the adult stories and the children's stories were alike, but were seen through either an adult or childlike narrator. Whereas Manlove thought that MacDonald was closed-off from the world, Rabkin believed that MacDonald sought solace in fantastic reversals which offered an escape (105). But if the reversals were consistent in MacDonald's works, and the use of dream was cognitive, then MacDonald was merely mirroring the world as he saw it, and not merely escaping as such (the reversal tending to emphasis its opposite). Rabkin himself later stated that "we can only exchange particular perspectives for alternative ones, usually alternatives that are felt to be diametric oppositions" (218). Through this argument, Rabkin was saying that the ambiguity found in the dream-romances was not entirely ambiguous, a view consistent with MacDonald's probable desire to impart his own Christian views.

The tension between two worlds in MacDonald's science-fantasy that both Greville and Prickett observed would be but one of these oppositions, though the main one; and Rabkin himself noticed that MacDonald worked solely by the means of such oppositions, a view in which Rabkin was undoubtedly correct. This idea had been thrown about by several critics already, though no close work had been attempted; Manlove dissented from the view early on, citing perhaps a bad example in his Modern Fantasy, though by opposing the patterns of events in the two dream-romances he also worked his way toward Rabkin's thesis. If MacDonald did indeed structure his tales by oppositions, with his own written myths working in much the same way as described by Claude Lévi-Strauss's works on the science of mythology (but with the personal myths and their oppositions developed cognitively), then MacDonald's position as the

first modern writer of fantasy would hold true. His works would be open to so many interpretations precisely because they were designed to act that way, operating in Larry McCaffery's term as "generative constructs."<sup>14</sup> This turned fiction into "games which produce meanings on the basis of certain coded sequences of interplay" (McCaffery, 36). MacDonald's position as a modern writer of fantasy rested on whether we could find in his works what McCaffery believed were the modern traits of generative constructs, namely, coded sequences which were both open-ended and ambiguous. Was MacDonald truly modern, or was he--keeping in mind his position between fantasy and SF--caught somewhere amid the

closed Tolkienesque mode of fantasy--where the 'other' world created bears continuous metaphorical relationship to something we have absolutely and yet arbitrarily designated 'our' world--and of the so-called open-ended extrapolations of science-fiction earlier described by Darko Suvin, where apparently metonymic shifts from 'real' to 'ideal' possibilities still conceal a metaphoric relationship founded on closure by fiat, the positing of a real and an ideal (37)?

It would appear at first that he was trapped in the former, especially considering MacDonald's known influence on Tolkien.<sup>15</sup> Yet, it was tantalising that MacDonald fully realised that internal rules of consistency could be shaped and changed; and furthermore, he himself questioned the arbitrariness of such a relation of internal rules with external reality:

It is the far-seeing imagination which beholds what might be a form of things, and says to the intellect: "Try whether that may not be the form of things;" which beholds or invents a harmonious relation of parts and operations, and sends the intellect to find out whether that be not the harmonious relation of them--that is, the law of the phenomenon it contemplates.<sup>16</sup>

It was perhaps proof that MacDonald had an active cognitive interest in his work that he so chose to explore the interrelationship of his fantasy with the

outer world. Certainly, as his fantasy was known to portray the sub- or unconscious mind, making his fiction a reflection of inner reality, with the cognitive dream-frame linking this inner reality with the outer world, he had interests in common with the American Transcendentalists. And in his conscious balancing of the inner and outer, the two opposed worlds, he therefore faced the main problem of the Transcendentalists: namely, the worry over "subjective solipsism."<sup>17</sup> Manlove noted that "Perception in MacDonald's fairy-tales thus appears to border on the solipsistic."<sup>18</sup> This followed again from MacDonald's apparent reluctance to give full weight to either one side or the other, the inner or outer; and so, like Nathaniel Hawthorne, he created a literary world wherein "the world of dreams and the world of ordinary cognition blur eerily together."<sup>19</sup> So here again the use of dream remained a focal point; if it was entirely subjective, viewing the outer world with inward eyes only, then MacDonald did suffer from solipsism; yet, if he was looking inwardly with the rationale of a psychologist (and with the Victorian medical knowledge of dreams), then cognition remained dominant. This wavering between the two put MacDonald again in the same position as Hawthorne, who, as Suvin sneered, "usually equivocates between the natural and the supernatural, so that the hypnotism and other controlling influences are never cognitively dominant in his major romances" (Suvin, 139). This refusal to determine his codes was undoubtedly what frustrated or outraged MacDonald's critics the most.

Yet, given Tzvetan Todorov's definition of the fantastic as "that hesitation experienced by a person who knows only the laws of nature, confronting a supernatural event,"<sup>20</sup> then MacDonald's supposed equivocation just might be necessary as part of that "structure, which is the articulation of elements derived from different categories of literary discourse; and this structure is at the same time the locus of the meaning" (Todorov, 141). Fantasy

tested reality and was a reflection upon it, and so, by remaining carefully ambiguous, MacDonald could force his readers to determine the codes themselves, either rejecting the possibility of the supernatural, or giving it a certain plausibility which the cognitive elements, the dream-frame based on current scientific theory, would help support. Furthermore, this literary subterfuge would have a necessary part in open-ending the generative construct, because different readers would reach different conclusions, based on their reactions to the programmed ambiguities.

If we may accept that MacDonald was even vaguely aware of the generative nature of literature, then we should not be too surprised that he was also aware of some of its problems: like the scientific paradigm, did the mythic too, as Larry McCaffery pointed out, "possess the dangerous potential for controlling us" (McCaffery, 28)? The previous MacDonald quotation suggested this. If so, then the fact that each new generation of readers would perceive and resolve the fixed but ambiguous narrative elements (the bare pattern of events and the controlling oppositions) differently, i.e., rework the myth, would effectively open-end the science-fantasy, and so save MacDonald from the trap of having a system of the type he reportedly detested. Doubt was a self-acknowledged part of MacDonald's character, as inflexible as he might seem to us today in his religious beliefs, and we can be sure that this invested his planned ambiguities with a genuine concern for the on-going debate inherent within them. He was well aware, even delighted in, the fact that new systems replaced the old. But were these new systems so new after all, or were they just reworking a limited, or say, rather, basic structure which remained the same, all the while perceptions and understanding about it differed as they developed?



Here is where a structural approach to MacDonald's science-fantasy has an advantage: it looks not at the ultimate meaning *per se*, but at the inner organisation which ultimately must yield any meaning that the fiction contains. In other words, it rather straightforwardly goes to the source of the meaning, the inner ideational structure. And we will know that we have found this when we are satisfied that each valid approach to MacDonald, whether Freudian, Jungian, theological, or whatever, includes or springs from the inner ideational structure--which quite possibly is the same identical source of all of these interpretations. So, given the two key features uncovered so far, the cognitive use of dream and the presence of mythical patterns, is the critic able to find anything common to both in the science-fantasy, knowing, of course, that MacDonald's carefully coded ambiguity might make a mockery of this?

Wolff traced back through MacDonald's German Romantic influences the beginnings of a Freudian tradition which justified his own Freudian interpretation of both MacDonald the man and his writings. That MacDonald anticipated Freud and Jung showed that he most certainly had tapped the same sources, directly or indirectly, which supplied the two men with their own theories. George P. Landow found that--

Following the German art fairy tale or Märchen, MacDonald employs a dream or dream-like structure, revealing that to him the world of the spirit must be seen in terms of human psychology, the human inner world. In fact, a great many Victorian and later fantasies employ such a dream structure, for the movement into the subjective world of the mind is the first step into fantasy.<sup>21</sup>

In this vein, one little mentioned indirect source for MacDonald was Thomas Hood. MacDonald was known to have lectured on Hood's son, Tom, while on his American speaking tour, and he furthermore used Tom's The Blue Princess, a fairy tale similar to MacDonald's own early ones, in the 1869 volume of Good

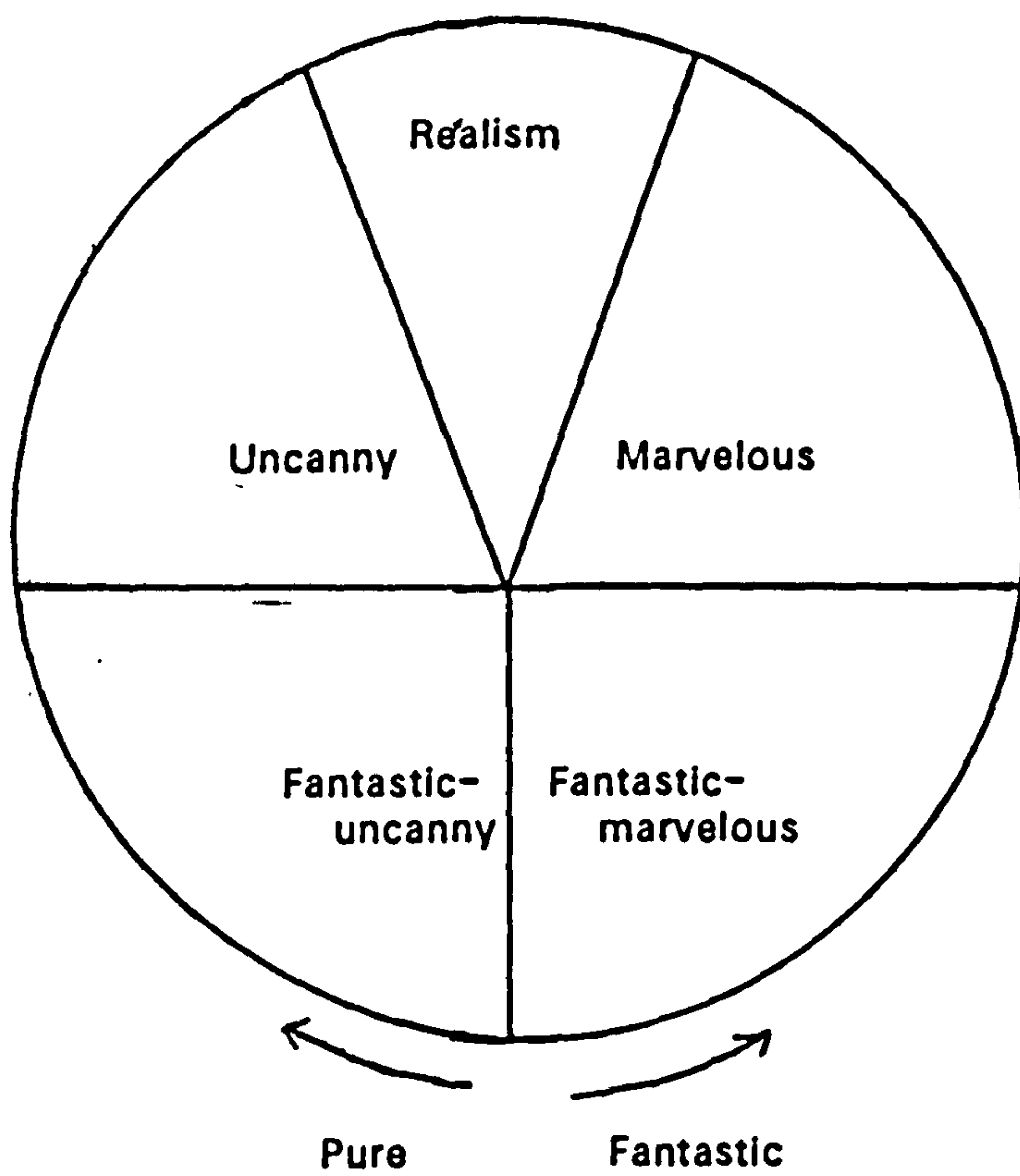
Words for the Young. John Clubbe, speaking of Thomas Hood's "A Tale of a Trumpet" in his critical work on Hood, Victorian Forerunner (Durham, N.C.: Duke University Press, 1968), said that this work typified the

Märchen world of German Romanticism in its middle and late phases, when the Märchen, though maintaining its fantasy, blended into the realism of the approaching Biedermeierzeit. E.T.A. Hoffman's fairy tale, Der Goldne Topf, is a characteristic example of this kind of Märchen (125).

The Hoffman tale was known, of course, through Wolff's study of MacDonald's sources (a seemingly endless task), to have influenced MacDonald directly; and the blend of fantasy and realism apparent in Hood's many dream poems (the 1834 "Queen Mab," the 1829 "The Dream of Eugene Aram," for example) shared many traits with MacDonald's works. It was on this fulcrum of dream and reality that the structural foundation of MacDonald's literature swang.

The central ambiguity of the dream-frame in the two dream-romances lay in the question: were Anodos and Mr. Vane awake and thus in a vision; asleep and so in a dream; or were they dead and having a glimpse of the afterlife? The answer itself was in an area dominated by a scientific psychology of dream on one hand (influenced as it was in Victorian times by theories of mesmerism<sup>22</sup>), and a lengthy literary tradition on the other, going back through Christian dream-visions of the Middle Ages, through the neo-Platonists, and finally to the classical Greeks themselves. That MacDonald was familiar with all of these makes source-hunting even more forbidding, though it stands to reason that his eclectic mind blended all of these elements--which is perhaps the greatest beauty of his technique, the updating of the medieval and classical dream-visions with scientific theories of dreaming.

J.R.R. Tolkien may have been right when he said that MacDonald's



(fig. 2, Brooke-Rose, 84)

greatest theme was death, but inevitably linked with this theme (and by no coincidence) was the co-existent question of sleep.<sup>23</sup> Lilith evidenced the likeness of the two with its continuous simile, but there was more than a passing suggestion of this in Phantastes and the earlier poetry as well. Let us abruptly leave the Victorian era for a moment and consider this ambiguity between death and sleep in the light of recent structural theory on fantasy, taking Todorov first. By opposing naturalistic explanations, such as that the narrator was asleep, drugged (or hypnotised, which last Todorov failed to mention), with supernatural ones, such as that the narrator was in Fairyland, or dead in the afterlife, Todorov hypothesised a linear progression from the natural (uncanny) to the supernatural (marvelous): pure uncanny, fantastic-uncanny, fantastic-marvelous, and pure marvelous (Todorov, 44). In the pure fantastic, which fell between the fantastic-uncanny and the fantastic-marvelous, there would be no resolving of the ambiguity of death or sleep, as the encoding would be ambivalent; to lean ever-so-slightly toward the natural would place the fantasy in the fantastic-uncanny, and toward the supernatural would result in the fantastic-marvelous category. Christine Brooke-Rose modified this linear progression by making it a curve (see fig. 2), and this was better suited for a study of MacDonald's science-fantasy.<sup>24</sup> As there was a marked uncertainty whether Anodos and Mr. Vane were awake, asleep, or dead (resolved--though not conclusively--by a natural explanation in Phantastes, that Anodos had been in a trance, and by a supernatural one in Lilith, that Vane had died or experienced a vision), then we find the dream-romances falling, like the pure fantastic, between the fantastic-uncanny and the fantastic-marvelous, with Phantastes leaning toward the uncanny, and Lilith toward the marvelous. Although their position (which was never static, but changed within the story) paralleled the fantastic proper, they were



nonetheless denied the status of the pure fantastic, because Todorov held that the reader of such a work must reject poetic meaning and allegory (Todorov, 63), two elements which the dream-romances positively invited. However, hovering as they did near the pure fantastic, they were opposed in Brooke-Rose's chart to realism, though at the same time they also contained elements of the realistic--namely, the cognitive theories of dream. So again MacDonald's non-determination created problems in categorising his work. He actually managed to create a triadic possibility: Anodos was in the region of the uncanny if he had truly been asleep and somnambulent (which was how he explained away his adventures at the end); but if, however, he had been summoned by a Fairy Grandmother (a possibility he did not completely deny), then he edged into the marvelous; yet if he was on the border of death or vision like Mr. Vane, then the question of the works' relation with reality came into play, and the fiction was seen as just that ("lies" as Plato said), or as a writing of divine inspiration. Brooke-Rose placed the medieval dream-vision in the category of the fantastic-uncanny, and as MacDonald's dream-romances relied on this tradition and were an extension of it, then we see that he created a greater ambiguity than that found in the earlier dream-visions, precisely because of these good cognitive theories of dream.

These cognitive elements gave the dream-romances more plausibility than they would normally have, and as said before, MacDonald probably intended this. Yet, apart from his desire to impart religious belief, he had good theoretical grounds for attempting what he did. "Perhaps in their original state," wrote Casey Fredricks,

myths were only impossible wish-fulfillments--dreams, daydreams, and desires . . . But modern science-fiction demonstrates that at least some of the estranged territory between reality and dream can be explored cognitively (Fredricks,

64).

He made no mention here of science-fantasy, but the same may be said of MacDonald's tales, which no critic has yet denied to have psychological insight. Even Darko Suvin admitted that "soft" sciences such as psychology, sociology, etc., made the best SF, and so MacDonald's use of psychology (a word which already existed in his college days at Aberdeen) and even "harder" sciences (such as biology, chemistry, etc.) was cognitively valid for his time, and edged his work toward science-fantasy. It was only because some of the Victorian views on these subjects seemed quaint, and because we had a modern bias against religious and moral indoctrination, that we rejected the cognitive elements in MacDonald's science-fantasy.

The cognitive elements in his work, however, would be acknowledged by modern Freudian analysts of fantasy such as T.E. Apter, because in such works the "primary fantasy . . . has been worked over by the secondary processes (i.e. thought), thereby endowing the primitive fantasy with reality-tested derivations."<sup>25</sup> MacDonald's "two world" approach fitted in well with Apter's statement that "Fantasy in literature depends on a peculiar, unexpected mingling of internal and external reality" (Apter, 25). Where Wolff's Freudian analysis of MacDonald's literature failed, applied as it was to the author, could be seen in Apter's view that:

Psychoanalytic interpretation tends to break down the end product, the art work, into primitive fantasy which has not yet been worked over by rational thought and been endowed with reality-tested derivations. . . . (79).

Apter helpfully suggested a different approach, however, which had parallels in the study of folktales and myth: "analogies drawn between stories may suggest explanations omitted from others, or unexpected allusions, or unnoticed

patterns" (79). Wolff made his error in thinking that because MacDonald had a major female figure in most of the science-fantasy, then this figure was definitely referring to the loss of his mother. This ignored the possibility that MacDonald might have deliberately chosen this figure in keeping with a well-known pattern in medieval dream-visions, that of the manifestation of the goddess Habundia or Natura.<sup>26</sup> A structuralist approach to MacDonald's science-fantasy would be wise to follow this advice from Apter, keeping MacDonald's private life as much as possible in the background; and even though it was true that there were elements of MacDonald's desires and wishes in the tales, it was also true that MacDonald's art might have deliberately placed them there in an altered form.

What else may be inferred from Apter's Freudian approach to fantasy? In pointing out the characteristics common to dream and fantasy--"the mark of unconscious processes--timelessness, fragmentation, mutual contradiction, exaggeration, distortion, displacement, condensation" (4), all of which were found in MacDonald's science-fantasy--Apter remarked that

Like an allegory the dream content is a series of hieroglyphs to be interpreted; and, like any good allegory, the dream content cannot be read as a simple translation . . . for the terms have cross-references and permit substitutions which themselves have cross references (4).

He further added that the "difference between the dream and allegory show up not the dream's essential differences from literature, but its peculiar relationship with fantasy" (132). MacDonald's dream literature would not be purely fantastic as defined by Todorov because of this openness to allegorical interpretation; a necessary and useful evil, perhaps, as according to Brooke-Rose the introduction of fantastic elements, required if the work was to fall on the borderline between the uncanny and the fantastic, inclined the



reader to read the fantastic elements as allegorical anyway (Brooke-Rose, 254). But if Apter was correct in saying that "dream imagery disguises rather than discloses its meaning" (Apter, 131), then MacDonald's belief that the intellect could be sidestepped in favour of the work's influence on the heart suggested that an allegorical reading by the intellect was not necessary anyway, or could be disguised from the higher levels of understanding. This edged the dream-romance back toward the pure fantastic, but here again MacDonald's equivocation prevented that, since he had inserted the fantastic-uncanny device of the dream-frame. The inner and outer (or to use the medieval names, the micro- and macrocosms), were bridged by transitional phenomena as Apter pointed out (140), and the dream-frame was part and parcel of this. Kenneth J. Zahorsky and Robert H. Boyer remarked that the use of such "scientific portals"--as a mesmeric dream would have to be--helped to

persuade the reader of the reality of the secondary world . . . [and] this blending of the rational and nonrational has the intriguing effect of merging the two types of phenomenon and challenging the reader to some healthy questioning about 'what is real?'<sup>27</sup>

They added that in "C.S. Lewis's case, science helps to persuade us of the truth of myth, both Christian and non-Christian." But the same may also be said of MacDonald. In the juxtaposition of reality and this secondary world, wherein MacDonald, as Zahorsky and Boyer claimed, viewed "our world [the primary] as a mere shadowy reflection of the authentic world [the secondary or neo-Platonic],"<sup>28</sup> there was the diametric opposition consistent with Rabkin's definition of the fantastic. Zahorsky and Boyer postulated four categories of portals from the primary world into the secondary (and vice-versa): 1) conventional (mirrors, back of closets, etc), 2) magical and supernatural, 3) Platonic shadow-worlds, and 4) scientific or pseudo-scientific (64). By placing

MacDonald solely in the third category, which was only partially correct, they also entirely missed out on MacDonald's cognitive features. Since he, as well as C.S. Lewis (and perhaps better), attempted some rationalisation as a way of convincing his reader, this admittedly gave some force to Suvin's stance that there was a strong element of ideology in science-fantasy, even if there were also cognitive features which Suvin refused to support.

Therefore the ideology of the critic played a large part in deciding if the genre of science-fantasy was worthwhile or not. Ultimately, any theology must be seen as falling into that sticky area of realism vs. unrealism. Surely, a Victorian clergyman who was convinced of an afterlife should not feel too indisposed to contemplate that afterlife cognitively and conjecture on what it might be like in the testing ground of fantasy. The circumspect critic should neither deny nor accept the theological message, but see instead how this has been used and supported. MacDonald was very much the ethical fantasist as Francis J. Molson delineated; that is, he was a pioneer of a field in which

fantasy is didactic, its creators intending that young readers will find either corroboration for their previous acceptance of the validity of the basic presumptions of the genre or, at the least, justification for maintaining an open mind towards the possible validity of those presumptions.<sup>29</sup>

As Gary K. Wolfe observed, "What gives credence to such systems in fantasy [gnosticism, Christian Platonism, etc.] is the manner in which the fantasist forges a unity between them and the affective structure. . . ." <sup>30</sup> So both pro- and anti-Christian bias must be avoided so that the ideological systems' role in shaping the affective structure may be fairly deduced. It was undeniable that MacDonald was highly successful in giving his science-fantasy affectivity. C.S. Lewis's famous conversion at the hands of Phantastes spoke rather disturbingly of that.<sup>31</sup> Rosemary Jackson studied at some length the way in



which literary fantasies conveyed ideological messages, and asserting that such texts were never "ideologically 'innocent,'"<sup>32</sup> she claimed that these "subvert only if the reader is disturbed by their dislocated narrative form" (23). Judging from an unmarked newspaper article, one of four obituaries in the *Civica Bibliotica Internazionale* of Bordighera, Italy, which were published shortly after MacDonald's death and donated in clippings by the family, this indeed was the described effect of MacDonald's famous At the Back of the North Wind, which, in the words of an anonymous reviewer, "perhaps puzzled more children than it pleased."<sup>33</sup> Jackson held that fantasy "betrays a dissatisfaction with what 'is,' but its frustrated attempts to realize an ideal make it a negative version of religious myth" (18). If religion was supposed to be consoling, then MacDonald's disturbingly ambivalent science-fantasy made the brave effort of actually questioning theology (and in the process reversed the groundrules of religious didacticism). If we view the careful non-determination of codes (Brooke-Rose's term) in Phantastes and Lilith in light of the unresolved triadic possibilities (were Anodos and Vane awake, asleep, or dead?), then MacDonald's dream-romances fulfilled Jackson's category of the "modern," because in such works

Absolute signification never arrives, yet the possibility of its appearance cannot be ruled out . . . Waiting, impossible expectation, l'attente, are characteristics of modern fiction (159).

MacDonald accordingly kept Anodos and Vane waiting at the end of their respective trance/dream/death. Yet, even Jackson numbered MacDonald among the more conservative fantasists.

MacDonald always expressed hope, but he refused to give final significance to his testing of religion by the hypothetical patterning of cognitively-realised laws, taking solace, perhaps, in the psychological validity of

his work. For if, as Jackson claimed, "theology and psychology function in similar ways to explain otherness" (158), then, on the level of the ideational structure, psychological validity might go hand in hand with theological validity. Even today, the Bishop of Durham can cause shock waves by denying the supernatural interpretation of the Bible in favour of the psychological and moral truths. The Congregationalists of MacDonald's day, most particularly Rev. Ebenezer Henderson, MacDonald's professor at Highbury College, were liberal enough to test the Bible by scientific and linguistic means, and to acknowledge God's reluctance to interfere strongly with physical laws: this suited MacDonald's scientific bent, and we shall see that he adapted himself very readily to these liberal views.

## 1.2. MacDonald and the Chemists

To understand fully MacDonald's stance on science, if such a thing is possible, his educational background must be reviewed and a composite picture of his knowledge in the field must be formulated, especially in the areas where his interests lay. Then, a brief look at his religious training must be made, with a glimpse at how his tutors dealt with the unsettling effects of new scientific discoveries in the fields that again most interested MacDonald. This cannot claim to be complete, but as MacDonald was never highly technical with his general audience (and we must lament with Greville that MacDonald's own chemistry lectures are missing!), this is not too restrictive.

Greville's biography is a helpful start, and has long been the source of the fact that MacDonald's college education at King's College, Aberdeen, was strongest in natural philosophy and chemistry. Indeed, it is a startling fact that MacDonald's grasp of literature was largely self-taught; and knowing that he

was interested in the sciences and medicine, it must be assumed that he read widely in these fields as well. But unfortunately, Greville's biography was only a starting point, for when we come to the more suspect areas of science, or pseudo-science, such as mesmerism and homoeopathy, Greville's statements had to be taken with a grain of salt, precisely because of his medical practice in Harley Street. He would not have liked his practice to have become associated with dubious theories that his father found interesting, and he even went to great pains to show that MacDonald had never tried the vials of mercurius and bryonia that was the standard treatment among homoeopaths for bleeding of the lungs. As these cause the very symptoms that MacDonald exhibited afterwards, there is no way of telling whether he had or not.<sup>34</sup> We must go instead to look at the texts that were available to MacDonald at King's College, covering the years 1840-1845, when MacDonald was a student interested in chemistry and medicine.

The most salient point mentioned by Greville was MacDonald's continual longing to study under the famous organic chemist Justus von Liebig in Giessen, Germany. MacDonald's famous hiatus in Sutherland, where he catalogued a library of German books and so fell under the spell of Romanticism, indicated that he already knew German--and for what better reason than that he wanted to study chemistry and medicine in Giessen? Greville reported that as late as 1850, MacDonald still wanted to go to Liebig, but he left unmentioned the man who was undoubtedly MacDonald's contact and main reference for the attempt: namely, William Gregory, professor of Medicine and Chemistry at King's College during the first four years that MacDonald studied there. Professor Gregory, who later took the chair of Chemistry at Edinburgh (1844), was a most interesting teacher, the last of a long line of Gregories as recounted by Agnes Granger Stewart in her The



Academic Gregories.<sup>35</sup> Gregory himself had studied under von Liebig, and furthermore, had edited Liebig's main works that were published in Britain. MacDonald, thoroughly under the influence of German Romanticism, must have found Gregory fascinating, for Stewart says of him that:

There is a continual atmosphere of table-turning, mesmerism, and magnetic flames in the tales extant about him, and though the narrators are tender about his memory, they have perforce to take up the attitude of counsel for the defense (Stewart, 144).

Gregory must have been in the back of MacDonald's mind when he wrote David Elginbrod, for the main character, a Hugh Sutherland (the last name suspiciously like the area of the catalogued library), met the trendy Count von Funkelstein, a follower of Mesmer, in circumstances mediated by a thunderstorm and a lecture in biology.<sup>36</sup> Biology was not exactly a common word of the day, and one character of refinement had to ask its meaning. Hugh, admittedly ignorant himself, scornfully replied, "a science, falsely so called" (II, 157; 187), for until Robert Falconer had distinguished the field from mesmerism, or animal magnetism, public opinion had linked the two. Biology proper was a topic familiar to MacDonald, however, and precisely because of his interest in von Liebig.

A.W. Hofman, in the Faraday Lecture of 1875 on von Liebig (who died in 1873), gave us some of the points about the chemist which most impressed his contemporaries.<sup>37</sup> Liebig discovered "radicles [sic]" (7), was given to "chemical analogies" (11)--as was MacDonald, who made Swedenborgian transformations of chemical equations for his classes at Bedford College--and provided the process which led to the silvering of mirrors (an important image in MacDonald's works). But most importantly, Liebig was a key figure in the synthesis of organic compounds, a breakthrough which deeply upset religious

Victorians, in much the same way that embryo experiments have evoked moral concerns today. MacDonald, in naming the morally corrupt count "von Funkelstein," was making a pun on a more famous natural philosopher and chemist who dabbled fiendishly with biology: von Frankenstein.<sup>38</sup> Mrs. Shelley, when she was "indulging in waking dreams" (v) to find the horror tale which became Frankenstein (an acknowledged classic of science-fantasy), relied on rumours of what Dr. [Erasmus] Darwin was supposed to have done (ix-x), i.e. he had animated a piece of spaghetti. Mrs. Shelley, to her credit, did not seem to have believed this. Such public opinion seems rather silly now, but such was the climate of the times, and it was notable that Liebig, too, believed as Frankenstein that the life force was analogous to electricity, an idea founded on galvanism (x).<sup>39</sup> And it was also interesting that Frankenstein, just as MacDonald's student of Prague in Phantastes, was intrigued by Albertus Magnus (c. 1200-1280), Agrippa (1486-1535), and Paracelsus (c. 1490-1541)--people all connected with early medicine and alchemy (see Frankenstein, 26). Liebig's goals were more modest than Frankenstein's, though still connected with the life force, or animal vitality:

Amidst the complex and apparently entangled phenomena attending the development and maintainance of animal vitality, Liebig was the first to discern and elucidate the precise and determinate action of chemical and physical laws (Hofman, 23).

Liebig appeared to have been religious himself, and in a letter quoted by Hofman, said that a chemical structure was like a house, in that "Its outer form, its inner arrangement, &c., proceed from the architect" (137). So far, there was nothing here to upset MacDonald overmuch.

MacDonald would probably have had the 1842 edition of Liebig's Animal Chemistry for a standard text, as it was prepared by Gregory and

available during his Aberdonian days; even if he did not, it was still part of the scientific background of the day against which his ideas have to be checked. In the work, Liebig pleaded for "logical induction" in regards to science, a viewpoint that MacDonald upheld thereafter, judging from a letter of Lewis Carroll's to MacDonald's daughter Mary (whose white cat, Snowdrop, appeared in the second Alice book):

As Mary may not have been able to remember all of the misfortunes which marked my ill-fated journey on Friday, I will try to enumerate them; and if Mr. MacDonald doesn't allow that such a series proves the unluckiness of the day, then nothing can be proved by induction!<sup>40</sup>

In the third edition of 1846, however, which appeared after MacDonald left college, Liebig, citing John Stuart Mill's famous Systems of Logic, changed his outlook entirely, and declared that physiology was a "deductive science."<sup>41</sup> MacDonald was for all intents and purposes out of touch with current developments by that time, though if he were conscientious (and no one has accused him of being otherwise), he would have brushed up on this while teaching at Bedford College in the 1860s. If his inductive approach differed from Liebig's deductive, there were more strains to come. Judging from MacDonald's Swedenborgian transformations of chemical diagrams, he would have parted from Liebig's view that "No real insight can be gained by apparent analogies, that is, by images" (Liebig, 3rd ed., 174). But MacDonald would not have been the only chemist who disagreed with Liebig, and for good reason. In the same 3rd edition, Liebig made the now quaint remark that the theory of contagion (i.e. the existence of disease-causing germs) was "destitute of scientific foundation" (189). Pasteur put paid to that, and MacDonald, in the early 1870s and right before Liebig's death, kept a milk cow because of tainted milk scares (note that it was Greville who went to the trouble to report this).



But it would be a gross error to think that MacDonald disagreed with all of Liebig's beliefs and methodologies. Liebig wrote in the third edition that

causes . . . can never, in the province of natural science, be ascertained by the power of the imagination . . . one and the same effect . . . may be produced by various causes. . . . (167).

It would be a trap to believe here that MacDonald, just because he placed such emphasis on the imagination, disbelieved this; witness his statement in Adela Cathcart, written while he was teaching chemistry:

"Did you ever know anything whatever resulting from the operation of one separable cause?' . . . Except in physics, we can put nothing to the experimentum crucis, and must be content with conjecture and probability."<sup>42</sup>

Even more amenable to MacDonald's methods was this statement from Liebig's third edition:

No one would maintain that white paper changes the brain or that black paper would necessarily produce the opposite effect . . . but the same white and black, in the form of letters in a book, excite the most manifold sensations, ideas, and images, and, by means of these, and not by means of the light, exert an influence on the composition of the brain (177).

Though, as we shall see, MacDonald did metaphorically admit to light its place, here he had been given scientific *carte blanche* for influencing the brain through his writing: a method that he grasped very readily indeed. Since MacDonald, a romantic at heart, placed great emphasis on the imagination, and since his scientific hero denied its use in science, he turned its use instead upon the imponderables (a catchword of the time); these included light, gravity (which he humorously explored in The Light Princess), magnetism, mesmerism, and most importantly, the existence of God, which he always maintained was beyond scientific knowing.

Since MacDonald did not deny all of Liebig's work, let us return to the 1842 edition which shaped his early education. This text dealt with "the intersection of chemistry and physiology" (Liebig, 1st ed., xviii), and demanded a quantitative approach. Living things were endowed with "vital force" (1), and in ovums and seeds this force was in rest or static equilibrium. But when disturbed by external forces, the living thing either resisted and grew, or died. This type of the vital force (and here Liebig himself was not so far from medieval doctrines) was known as vegetative, and women were deemed to have more of this than the men. But there was another internal force as well, the animal, which, through the nervous system, had volition. Indeed, the nerves were the producers and conductors of vital force (260). Liebig's analogy for this was the aforementioned attraction and repulsion of electricity (and he obviously had to recant this analogy in the third edition--a shame, as he was close to the truth about the nervous system). Liebig pioneered the awareness of nutrition as a chemical process; the nervous system, or animal vitality, put organic matter which had been eaten (food) through a quantitative change. In fact, "vital force does not act . . . at infinite distances, but, like chemical forces, it is active only in the case of immediate contact. It becomes sensible by means of an aggregation of material particles" (209). Only organic matter could replenish other living matter, rebuilding the tissue, and voluntary mechanical effects such as action during the day wasted the tissue again. So, voluntary motions had to be checked at night (the process called sleep), so that these tissues could be replenished. Liebig thought that "the intensity of the vital force diminishes with the abstraction of light; that with the approach of night a state of equilibrium is established. . . ." (233). Oxygen, or simply the atmosphere, was responsible for most organic changes, and its action of separation and resistance was lost at night. Cold, too, checked vitality; as temperatures cooled,

voluntary motion subsided, resulting in sleep, and then, if unchecked, death. MacDonald made the most of this point in At the Back of the North Wind, wherein the protagonist, a poor boy named Diamond, slept freezing in an open stable. The cold north wind visited him in his sleep, mixing with his dreams, which edged him closer and closer to death (but note that this was only because the boy had willed his way into the country behind the North Wind). The ratio of sleep and work was important; when the equilibrium was disrupted, disease resulted.

Liebig, unwilling to admit the theory of contagion, was greatly interested in the effect of the atmosphere. Indeed, much of the Gothic effects of stormy weather and lightning probably came from scientific interest in their action on humans.<sup>43</sup> The equilibrium with Nature was all-important, as MacDonald also recognised. In his early, semi-autobiographical poem, A Hidden Life, the scholar--interested in natural philosophy and chemistry of course--

. . . would seek, like stars, with instruments--  
By science, or by truth's philosophy,  
Bridging the gulf betwixt the new and old.<sup>44</sup>

He went to the chymist,

. . . whose wise-questioning hand  
Made Nature do in little, before his eyes,  
And momentarily, what, huge, for centuries, and in the veil of  
vastness and lone deeps,  
She labours at . . . .

When ordered to bring in the crops after night and before a storm, a very dangerous period according to the theories of Liebig, the scholar did not "favour such headlong race / with Nature" (154); but obeying his father, he did anyway, and so fell deathly ill. Before he first succumbed, a lightning flash,



"Met by some stranger flash from cloudy brain," revealed a vision to the scholar: this was a local girl who was really no vision, but who was taken to be as such by the scholar. Both an act of outer Nature, the lightning, and inner, the delirium, brought this about. The scholar, as he neared death, had vivid dreams:

His spirit was a chamber, empty, dark,  
Through which bright pictures passed of the outer world;  
The regnant Will gazed passive on the show;  
The magic tube through which the shadows came,  
Witch Memory turned and stayed (162).

Through the magic tube (which was very much like a telescope) the outer came to the inner with images which the usually regnant Will did not now treat. So it was the scholar's lack of will-power which made him subject to the dreams and external images; the inner vital force did not counteract the outside forces. Liebig's Researches on the Motion of the Juices in the Animal Body dealt in part with the effects of such external factors on the internal vitality, with Liebig blaming the potato blight on atmospheric conditions, and furthermore exploring attractive and repulsive forces through living tissue (exosmose and endosmose).<sup>45</sup> MacDonald was to make full play of the equilibrium of the external and internal in his science-fantasy, and was very much fascinated by what he himself termed "physico-psychological phenomena" (David Elginbrod, II, 170; 170), and which he did not equate with "Spiritualism." As Liebig stated in his Animal Chemistry,

every conception, every mental affection, is followed by changes in the chemical nature of the secreted fluids; . . . every thought, every sensation, is accompanied by a change in the composition of the substance of the brain (1st ed., 9).

It should be noted that the scholar fell ill thinking about his vision of the girl; he had a vision of her when he was a young boy, and these visions,

emphasising his sexual attraction to her, persisted throughout his life. MacDonald was well aware of the Victorian belief that men and women were vastly different; not only did this hold in social life, but in scientific thought as well, both chemical and medical, though it must be quickly emphasised that he fully supported the fledgeling women's movement of his day. Greville, in his Reminiscences, wrote "That girls were far above boys in goodness was always impressed upon me" (28). Here we come to the strange area in which the moral influence of women found a scientific and medical basis in MacDonald's beliefs, a view which later was instilled in C.S. Lewis (and which Tolkien disavowed in his letters, claiming that women were just as fallen as men). Since, as Liebig wrote, "Everywhere, when two dissimilar bodies come in contact, chemical affinity is manifested" (Researches, 27), and the vital force was active only in immediate contact, then MacDonald's statement, made in 1891, but persistent throughout all of his early writing, that "Possibly, a spiritual action analogous to exosmose and endosmose takes place between certain souls,"<sup>46</sup> definitely couched in spiritual terms the scientific principles of exosmose and endosmose explored by Liebig. This organic chemist was very interested in the equilibrium involved when an attraction and repulsion existed between living tissue, but his distaste for analogy and non-scientific rigour prevented him from pursuing any equilibrium that might exist socially, smacking as it did of animal magnetism and the like. It was left for MacDonald to delve into "the mighty relations of physics and metaphysics"<sup>47</sup> with his science-fantasy; and the man-woman equilibrium, with its effect on not only the physical health, but the spiritual, seems to have fascinated him most of all. That it took him far afield from quantitative analytical chemistry and into the areas of mesmerism and dubious medical practices did not shake him, most likely because it had its basis in the early and somewhat crude theories of



Liebig.

With this chemical background in mind, we now turn to MacDonald's other early interest, medicine. He was later grateful, according to Greville, that he could not finance his aspirations as a chemist; but he always regretted not having been a doctor. MacDonald was reported by Greville to have been immensely happy and proud, after initial reservations about his son's learning abilities, that Greville himself became one. Indeed, we can see in Greville, with his quirky little philosophical treatises on science<sup>48</sup>, the man that MacDonald might have become had he continued in his ambitions, or had entered King's College after the natural philosophy course had been revamped. And it is perhaps not casting too many aspersions on the son to say that it was best for literature that MacDonald had been prevented.

### 1.3. Footnotes for Chapter 1

<sup>1</sup> Robert Lee Wolff, The Golden Key (New Haven: Yale University Press, 1961).

<sup>2</sup> Stephen Prickett, Victorian Fantasy (Sussex: Harvester Press, Ltd., 1979), 10.

<sup>3</sup> Greville MacDonald, George MacDonald and His Wife (London: Allen and Unwin, 1924). Cf. page 549 for what Greville called the "allegory of two worlds."

<sup>4</sup> Robert Scholes, Structural Fabulation (London: University of Notre Dame Press, 1975).

<sup>5</sup> Joseph Johnson, George MacDonald (London: Sir Isaac Pitman & Sons, Ltd., 1906), 79. Greville objected strongly to this biography, even though Johnson claimed in the dedication that Greville had proof-read the manuscript. Either Johnson had stretched the truth about this, or he had later included certain statements which the son had found offensive. Certainly, the biography was sloppy in parts (e.g. it listed MacDonald's birthday as November 24th instead of the correct December 24th), but it also showed a certain incisiveness, particularly as concerned MacDonald's knowledge of the sciences and medicine. In speaking of MacDonald's The Portent (1864), Johnson noted that "Lady Alice, the somnambulist, full of great sympathy and remarkable understanding, is the first of many characters, beset with a form of mental or

nervous disease, that appear in other stories" (228). There was, however, a discussion of such in the earlier David Elginbrod (1863).

<sup>6</sup> See the argument of Colin Manlove, in his Modern Fantasy (Cambridge: Cambridge University Press, 1975).

<sup>7</sup> Darko Suvin, The Metamorphosis of Science Fiction (London: Yale University Press, 1979), 68-9.

<sup>8</sup> See Colin Manlove's essay on MacDonald in The Aesthetics of Fantasy Literature and Art, ed. by Roger C. Schlobin (copublished by the University of Notre Dame Press, Indiana, and the Harvester Press Limited: John Spiers, Brighton, Sussex, 1982), 16-33, which was later revised and used in his The Impulse of Fantasy Literature (London: The MacMillan Press, 1983).

<sup>9</sup> Casey Fredricks, The Future of Eternity (Bloomington: Indiana University Press, 1982), 127.

<sup>10</sup> Manlove pointed out this link in his "The Circle of the Imagination: George MacDonald's Phantastes and Lilith," in Studies in Scottish Literature XVII. He referred to Greville MacDonald's Reminiscences of a Specialist (London: Unwin & Allen, Ltd., 1932), which listed a congratulatory letter to MacDonald from Wells himself (323). An expanded, though still brief, account of Wells' appreciation of Lilith may be found in Patrick Parrinder and Robert M. Philmus's H.G. Wells' Literary Criticism (Sussex: The Harvester Press, 1980), chapter 6, "On Science Fiction, Utopian Fiction, and Fantasy," 222-231. It seemed that Wells thought Lilith went a bit too far, with too little consistency in its fantastic assumption; and like Suvin, he deemed it to be "metaphysical fiction" (223). But he still placed Lilith over Jules Verne's fantastic assumptions! Greville wrote a congratulatory letter to his father, saying that "Your polarized light was almost prophetic" (Reminiscences, 324), alluding to X-rays. MacDonald was also observed to be "something of a prophet . . . through inspiration and intuition" by Lucia C. Coulson, in her forward to Gathered Grace: A Short Selection of George MacDonald's Poems, compiled by Elizabeth Yates (Cambridge: W. Heffer & Sons, Ltd., n.d. (1938)), with Coulson saying further that MacDonald had become "unconsciously a foreteller" (v).

<sup>11</sup> C.S. Lewis, Intro to his edited George MacDonald: An Anthology (London: Bles, The Centenary Press, 1946).

<sup>12</sup> See Manlove's "The Circle of the Imagination," op. cit., in which Manlove stated that MacDonald, instead of progressing, returned full circle to his earlier work when writing Lilith. Actually, since theoretical work on dreams as such had progressed very little in that period, and since MacDonald used the scientific dream theory of the time cognitively (despite Manlove's assertion that Carroll's work had dream-logic, whereas MacDonald's did not), MacDonald, by relying on such basic knowledge of dreams, remained true to such knowledge, and so, not being a professional theoretical scientist, could not have progressed any further than science had done (though it must be said, by anticipating both Jung and Freud, he seemed to have transcended scientific theory of the time).

<sup>13</sup> Eric S. Rabkin, The Fantastic in Literature (Princeton: Princeton University Press, 1976), 127.



<sup>14</sup> Larry McCaffery, "Form, Formula, and Fantasy," in Bridges to Fantasy, ed. by George E. Slusser, Eric S. Rabkin, and Robert Scholes (Carbondale and Edwardsville: Southern Illinois Press, 1982), 21-37.

<sup>15</sup> See The Letters of J.R.R. Tolkien, a selection edited by Humphrey Carpenter with the assistance of Christopher Tolkien (London: Unwin & Allen, 1981), which had Tolkien describing (351) how his contemplation of MacDonald's The Golden Key led to his writing of Smith of Wooten Major (London: Unwin & Allen, 1967). There were other references to MacDonald in the letters, with the not-so-surprising admission that Tolkien's goblins had much in common with MacDonald's. Tolkien, however, later grew more critical of MacDonald, having had the all-too-modern complaint that he disliked allegory. But MacDonald would have disputed the charge of allegory.

<sup>16</sup> George MacDonald, "The Imagination: Its Function and Culture" in his A Dish of Orts (London: Edward Dalton, 1908), 12. This is a later edition of his Orts (London: Sampson Low, Marston, Searle, & Rivington, 1882), wherein the quotation appeared on the same page. Since MacDonald's many editions are rare and unreliable (see David Strachan Robb's unpublished Ph.D. thesis, The Scottish Novels of George MacDonald, Edinburgh University, 1981), I have, whenever possible, used not only the first edition (whose pagination appears first), but also a more available edition as well, whose pagination will appear after the semi-colon of the first edition. Thus, (Orts, 12; A Dish of Orts, 12). These two editions, in a swift glance, appear to differ only in the inclusion of "The Fantastic Imagination" in the latter (which itself, to add to the confusion, had to be a later edition).

<sup>17</sup> See G.R. Thompson, "The Apparition of This World: Transcendentalism and the American 'Ghost' Story," in Bridges to Fantasy, 105. MacDonald chose a passage from Thoreau's "Walking" as an epilogue to Lilith; he also seems to have shared many of Emerson's views on Nature (Boston: Houghton, Mifflin, and Company, 1903). E.g., "Parts of speech are metaphors, because the whole of nature is a metaphor of the human mind" (32); and "Nature always wears the colors of the spirit" (11). MacDonald, in his statement that "The Soul of Man is the World turned outside in" (letter in Greville, 404), and in subsequent writings, seems to have closely followed Emerson's theory of language (Emerson, 25). On his American tour, MacDonald met this aged New Englander among other Transcendentalists.

<sup>18</sup> Manlove, Modern Fantasy, 74.

<sup>19</sup> Thompson, in Bridges to Fantasy, 94.

<sup>20</sup> Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre, translated by Richard Howard (London/Cleveland: Press of Case Western University, 1973), 25.

<sup>21</sup> George P. Landow, "And the World Became Strange: Realms of Literary Fantasy," in The Aesthetics of Fantasy Literature and Art, 127.

<sup>22</sup> See Fred Kaplan's Dickens and Mesmerism (Princeton: Princeton University Press, 1975) for a fuller account of mesmerism's influence on this period.

<sup>23</sup> For this statement and a pioneering, though brief, folkloric look at MacDonald's fairy tales, see Tolkien's "On Fairy Stories," in Tree and Leaf (London: Unwin & Allen, 1964).

<sup>24</sup> Christine Brooke-Rose, A Rhetoric of the Unreal (Cambridge University Press, 1981), see pages 63 and 84.

<sup>25</sup> T.E. Apter, Fantasy Literature: An Approach to Reality (Hong Kong: The MacMillan Press, Ltd., 1982), 8.

<sup>26</sup> See especially George D. Economou, The Goddess Natura in Medieval Literature (Cambridge, Massachusetts: Harvard University Press, 1972). This is a pregnant field of research for the medievalist interested in MacDonald's fairy tales.

<sup>27</sup> Kenneth J. Zahorsky and Robert H. Boyer, "The Secondary Worlds of High Fantasy," in The Aesthetics of Fantasy Literature and Art, 71.

<sup>28</sup> Zahorsky and Boyer, 67. This neo-Platonic element in MacDonald was supported by his mentor, the Christian Socialist F.D. Maurice, who thought that Plato was next only to the Bible in insight. See his letters edited by his son Frederick Maurice in the two-volumed The Life of F.D. Maurice (London: MacMillan and Co., 1884), particularly those in the second volume on pp. 39, and 56 and 59 (written to Charles Kingsley). Maurice also had some interesting thoughts on science and medicine which may have rubbed off on MacDonald (cf. letters II, 29, 59, and 311). *A propos* of MacDonald's inclinations, Maurice preferred Aristotle to "modern German works which young men translate" (II, 412).

<sup>29</sup> Francis J. Molson, "Ethical Fantasy for Children," in The Aesthetics of Fantasy Literature and Art, 86.

<sup>30</sup> Gary K. Wolfe, "The Encounter with Fantasy," in The Aesthetics of Fantasy Literature and Art, 10.

<sup>31</sup> See C.S. Lewis, Surprised by Joy (Bles, 1955), as well as his intro to George MacDonald: An Anthology.

<sup>32</sup> Rosemary Jackson, Fantasy: The Literature of Subversion (London and New York: Methuen, 1981), 122.

<sup>33</sup> George MacDonald, At the Back of the North Wind, first published in serial form in the 1869 and 1870 volumes of Good Words for the Young (London: Strahan and Company, 1868-1869). MacDonald, of course, was editor during this time and could well afford to disturb.

<sup>34</sup> For the standard homoeopathic treatment of lung problems, see MacDonald's friend John Rutherford Russell's Pneumonia (London: Leath and Ross, n.d., probably late 1850's). Russell did not advise the use of mercurius, and this might have prevented MacDonald's use.

<sup>35</sup> Agnes Stewart Grainger, The Academic Gregories, in the Famous Scots Series (Edinburgh and London: Oliphant, Anderson, and Ferrier, n.d.). Gregory, the "mediciner" of King's College, was apparently hooked on muriate



of morphia (143-4), and had a "singularly child-like [sic] and trustful disposition" (144).

<sup>36</sup> George MacDonald, David Elginbrod, three volumes (London: Hurst and Blackett, 1863), II, 156. Also the Cassell edition (London: Cassell and Company, Ltd., 1927), 186.

<sup>37</sup> A.W. Hofman, The Life Work of Liebig: in Experimental and Philosophic Chemistry; with allusions to his influence on the development of the collateral sciences and of the useful arts (London: MacMillan and Co., 1876).

<sup>38</sup> Mary Wollstonecraft Shelley, Frankenstein; or, the Modern Prometheus (London: Thomas Hedgeson, n.d., probably 1868).

<sup>39</sup> See Justus Liebig, Animal Chemistry, or Organic Chemistry in its Applications to Physiology and Pathology, ed. by William Gregory (London: Taylor and Walton, 1842), for Liebig's analogy of vitality and the attraction and repulsion of electric current (11).

<sup>40</sup> Lewis Carroll, The Letters of Lewis Carroll, ed. by Morton N. Cohen (London: MacMillan, Ltd., 1979), I, 57-8.

<sup>41</sup> Justus Liebig, Animal Chemistry, or Organic Chemistry in its Applications to Physiology and Pathology, Third Edition, Revised and Greatly Enlarged, Part I, ed. by William Gregory (London: Taylor and Walton, 1846), 158.

<sup>42</sup> George MacDonald, Adela Cathcart, three volumes, (London: Hurst and Blackett, 1867), III, 354.

<sup>43</sup> For a somewhat brief look at how Gothic and different genres mix, see Hazel Beasley Pierce, A Literary Symbiosis: Science Fiction/Fantasy Mystery, in Contributions to the Study of Science Fiction and Fantasy, number 6 (Westport, Connecticut: Greenwood Press, 1983).

<sup>44</sup> George MacDonald, A Hidden Life, in The Poetical Works of George MacDonald (London: Chatto and Windus, 1893), I, 144. MacDonald's poetry has received scant attention. There is a miserably inadequate discussion in the prologue to God's Troubador: the Devotional Verse of George MacDonald, compiled by Harry Escott (London: The Epworth Press, 1940).

<sup>45</sup> Justus Liebig, Researches on the Motion of Juices in the Animal Body, ed. from the manuscript by William Gregory (London: Taylor and Walton, 1848). It must be noted that Liebig's emphasis on external factors was countered by MacDonald's emphasis on internal ones.

<sup>46</sup> George MacDonald, The Flight of the Shadow (London: Kegan Paul, Trench, Trübner & Co., Ltd., 1891), 12. This strange little book, dealing with doubles, was to have had another volume, but MacDonald never wrote it.

<sup>47</sup> George MacDonald, England's Antiphon (London: MacMillan & Co., n.d.), 79.

<sup>48</sup> Greville submitted several medical treatises on the nose and throat, and emulating his father, wrote various fairy tales. He also conveyed his



father's metaphysical bent in such works as The Religious Sense in its Scientific Aspect (London: Hodder and Stoughton, 1904), where he claimed that "It is, I believe, by the scientific method that we shall serve best the philosophic understanding of the religious sense. . . ." (215); The Tree in the Midst (London: Hodder and Stoughton, 1904), where he wrote that "the philosopher stands between the man of science and the poet" (9); and The Child's Inheritance (London: Smith, Elder & Co., 1910), where he stated concerning induction and deduction that "The prophet, poet, artist, teaches from the general truth to the particular fact; the mathematician, chemist, biologist, from the particular facts to the general law. Each is justified in his mode of work,--and not the less so that each is confronted by the very real dangers of his system" (12). It would be very helpful if Greville's thoughts coincided exactly with his father's views, but we know they disagreed on some issues--most notably on that of white lies, which Greville unfortunately upheld. This alone put his biography into question.

## CHAPTER 2

### MEDICAL WITCHERY

#### 2.1. MacDonald and the Medics

MacDonald, who recounted the life of an Aberdeen medical student in Alec Forbes of Howglen (1865), digressed with one of his sermonising comments and extolled the "fact that a practical interest is the strongest incitement to a theoretical acquaintance."<sup>1</sup> This could definitely be seen in Greville who, suffering from deafness and headaches, became an ear, nose, and throat specialist. But what of MacDonald, who came close to dying several times from bleeding of the lungs, and who suffered from various complaints such as pleurisy, asthma, and eczema? Greville described these problems at some length, as a doctor obviously would, and this made just as interesting a case for Freudian analysis as MacDonald's lack of a mother and aversion to weaning. The very list of his physical complaints would have been acknowledged even in Victorian times as psychosomatic. Writing about his first major attack of lung haemorrhage, which nearly robbed him of his newly-acquired Congregationalist ministry, MacDonald himself observed that "It was in the very midst of forcing myself to do what I did not feel as if I were able for, that my attack came. However, it may partly be fancy."<sup>2</sup> The headlong race with Nature concerned him just as much as it did the scholar of A Hidden Life. As a Congregationalist, MacDonald upheld the belief that the preaching of the Word was all important, and it was while he was not allowed to talk during his first lung illness, when his ministry already seemed in jeopardy, that he began his writing career with Within and Without.<sup>3</sup> There seems to have been some sublimation of his desire to speak the Word into a desire to write it. He knew from Liebig that writing might have an effect on the brain, and as strange

as it sounds, he pounced upon this effect to create a literature that in itself attempted such a specific effect. Not only did its affectivity spread the Word, but in a another recognised religious function, it was meant to have healing powers as well. A knowledge of this intention is very important in any critical analysis of MacDonald's science-fantasy, for the development of his curative theory coincided exactly with the first appearance of his fairy tales in Adela Cathcart.

Most critics have dealt with MacDonald's fairy tales without taking this peculiar Christmas novel into account, with the single exception of Richard Reis in his George MacDonald, who remarked upon MacDonald's idea of the therapeutic value of fairy tales.<sup>4</sup> But even though this was a very important point, he did not go any further. Before examining the novel more thoroughly, an understanding of Victorian medicine, in particular the aspects that most concerned MacDonald, must first be built up.

A small glimpse into the medical scene at Aberdeen was given in Alec Forbes. The spectre of dissection hung over it, though MacDonald did not seem to have condemned the practice in the novel--that is, as long as the body had been properly procured. Alec, being chased by an angered mob, had to be very careful with his scalpel, "for a cut from it would have been most perilous, as he had been using it a day too soon. . . ." (III, 15; 300). Only a little awareness of the theory of contagion seemed to be in this, though in other aspects Victorian medical knowledge was sounder. For a broad background, taking into account MacDonald's German ambitions, J. Müller's Elements of Physiology, a classic text of the time, must be briefly surveyed.<sup>5</sup>

The opening section dealt with vitality, of which Liebig's views were much in evidence. It was acknowledged that exosmose and endosmose was



applicable to animal tissue (I, 8) and that the imponderables "Light, heat, and electricity . . . influence the compositions and decompositions going on in organic matter" (I, 4). Vitality itself prevented decomposition and water was a necessity for maintaining vitality (I, 7). The statement that plants alone could manufacture organic compounds from inorganic ones (I, 17), however, was disproved by Liebig himself, though the debate over spontaneous generation had yet to be resolved, with "atmospheric air" still held largely responsible in the organic processes. In the 1879 Paul Faber, Surgeon, which Reis believed was anti-vivisectionist, MacDonald had the unusual device of pitting an atheistic doctor against a curate, Thomas Wingfold, with the curate winning the argument over spontaneous generation and with good scientific reasoning. Wingfold stated that

I only admit that the evidence seems in favour of believing that in some liquids that have been heated to a high point, and kept from the air, life has yet appeared. How can I tell whether all life already there was first destroyed? whether a yet higher temperature would not have destroyed yet more life? What if the heat, presumed to destroy all known germs of life in them, should be the means of developing other germs, farther removed?<sup>6</sup>

The curate, then, was on the right track.

Müller stated that "Conviction in philosophy and in natural science has entirely different bases. . . ." (Müller, I, 18), and urged rational experiment in the case of science. MacDonald would have agreed with the rational experiment, for he admittedly followed Bacon's view that the correct approach to the unknown "would be to enquire first what the thing is, by recording observations and experiments made in its supposed direction" (David Elginbrod, II, 173; 193). Interestingly enough, Müller held to the view that the organic force, or vitality, was creative, and "exists already in the germ, and creates in it

the essential parts of the future animal" (I, 22-3). This anticipated the DNA theory, and was used by Greville in his The Child's Inheritance. The force's "potentially" only became "actually" by development (I, 24), and the soul (identified with the *anima*) directed the organisation. Here was nothing that MacDonald would have disagreed with, although he did not uphold Müller's notion of the "blind necessity" of the organising principle. Let us return to the curate's argument:

"Absolute life can exist only of and by itself, else were it no perfect thing; but will you say that a mass of protoplasm--that proto by the way is a begged question--exists by its own power, appears by its own will? Is it not rather there because it cannot help it?"

"It is there in virtue of the life that is in it," said Faber.

"Of course; that is a mere truism," returned Wingfold, "equivalent to, It lives in virtue of life. There is nothing spontaneous in that. Its life must in some way spring from the true, the original, the self-existent life . . . for I fancy you will yourself admit there is some blind driving law behind the phenomenon . . . the law of life behind, if it be spontaneously existent, cannot be a blind, deaf, unconscious law; if it be unconscious of itself, it cannot be spontaneous; whatever is of itself must be God, and the source of all non-spontaneous, that is, other existence" (I, 274-5; 160).

Wingfold presumed that Faber must conclude the argument (weakly, MacDonald thought) by agreeing with Müller that "From all eternity a blind, unconscious law has been at work, producing." Faber's stand differed from the curate only on the beginning source of life. Otherwise, they both tended toward the correct scientific viewpoint of the time.

Müller went on to elucidate Liebig's division of vegetable and animal vitality, linking the latter with the nervous system, though he added, "The primary forces of the animal body would, therefore, appear to be the vegetable, the motor, and the sensitive forces. . . ." (I, 48). He admitted that this might be



an artificial division, though the sensitive forces were definitely linked with development, for external forces and stimuli were "necessary for the developed and active life" (I, 29). MacDonald, as we shall see, agreed with this, and would return to this theme fully with his last fairy tale.

Müller then came to a principle of Liebig which has its interest for the critic of MacDonald. "Organised beings," Müller wrote,

have the power of preserving in all parts the composition necessary for the life of the whole. When the composition is disturbed, the curative effect of this power is manifested. This is a necessary consequence of the law, that in organic bodies there is a constant striving to counteract chemical affinities (I, 51).

The internal resisted the external forces, which were here chemical. MacDonald lost interest in the chemical forces, and became more interested in the spiritual forces, but in making analogies, he still followed the equivalent chemical action.

Concerning electricity in man and woman, Müller believed that the healthy man was positive, that excitable people have more electricity than phlegmatic, that there was more electricity at night, and that women were "more frequently negative electric than men" (I, 71). This set up the equilibrium between the electrically positive man and the electrically negative woman that MacDonald used symbolically. Müller mentioned the possibility that animal magnetism was due to electricity (I, 73-4). The bogus von Funkelstein actually measured the animal magnetism with a compass. When Robert Falconer helped Hugh understand what the count was doing, he said that

The count is at present like a law of nature concerning which a prudent question is the first half of the answer, as Lord Bacon says; and you can put no question without having first formed a theory, however slight or temporary. . . . (David Elginbrod, III, 176; 324).

Note that this was essentially the inductive method. Falconer's theory was that the mesmerised Miss Cameron's nerves were more on the surface, so that she was more susceptible to the external influence. Her will was a vital part of the influence, for the spiritual force in the mind corresponded to the physical force of the external world; and so, having a weak will, she could not counteract the external force. Since the mesmerised state, as Falconer related, was similar to sleep (III, 210; 337), then Müller's statement that during sleep "the influence of the central organs on the peripheral parts of the system is lowered" (Müller, I, 789) meshed with the lowered resistance of Miss Cameron. All these theories used Liebig's interplay of the inner vital force with the external forces. So far, MacDonald kept with the theory of the "vitalic machine" (Paul Faber, Surgeon, I, 213; 123), only differing in the presumption that it was "equally void of beneficence and malevolence."<sup>7</sup>

Medical understanding of the sensorium and sleep formed the most important cognitive area of MacDonald's science-fantasy, for here was the key to what occurred between the within and without, the inner and outer, the micro- and macrocosms, and the images which inhabited both. The very word, "fantasy," was linked with this, as Gary Kern remarked:

It is from the Greeks that we get the word fantasy. Generally speaking, they understood φαντασία to refer to images retained in the mind after perception: these might appear haphazardly (what we would call day-dreaming) or intentionally (what we would call imagining). In either case the images are presented before the mind's eye. For the Greeks this was a matter of epistemology, not of literary genre.<sup>8</sup>

Kern remarked that "aesthetic fantasy" gave consciously-shaped images; and it was in those consciously-shaped images that the reality-tested derivations of Apter resided. In A Hidden Life there had already been shown a theory of perception and cognition of the mind's eye, which resembled in some aspects

a telescopic vision, with the added medieval distinction of "Witch Memory." Müller stated that the dark called up the imagination from the memory (and so here, too, MacDonald followed good medical theory), and the doctor went further to add that

the elements of all images of fancy are derived from ideas obtained by experience is certain; but the modification and combination of these elements into new products, appears to be wholly in the power of the imagination.<sup>9</sup>

Since Robert Falconer's explanation of Miss Cameron's susceptibility to mesmerism involved the nervous system, then Müller's views on the sensorium and perception were important.

To begin with,

it is indifferent whether a sense be excited to action from within, or from without; in no sense do we perceive any essential difference between the sensations thus produced (II, 1087).

Vision was considered the most affecting sense, and it was influenced and modified by the imagination (II, 1079). Light and colour, two main components of vision, were innate endowments of nature (II, 1061), and these properties were marked by an accumulation of blood within the brain, which proved an internal excitement. The emphasis on these was shown by Müller's granting the topics wide coverage. They were also important in MacDonald's visions, for they lent a cognitive theory of colour and light symbolism. In elucidating this in the fairy tales, we shall have to return to Müller. MacDonald's dream-frame, with its manipulated dream images, had good medical foundations.

It is quite in accordance with the laws of science that a person sleeping shall have ocular spectra,--we experience them sometimes when the eyes are closed, even before falling



asleep,--for the nerves of vision may be excited to sensation by internal as well as by external causes. . . . (II, 1125).

Müller added that "magnetic" patients sometimes exhibited these images, and he claimed, after much discussion, that optical perception still belonged in the realm of metaphysics (1163), a field that very much suited MacDonald's intentions.

### 2.1.1. Theology and the Medics

MacDonald's theological training did not prevent him from considering dream images; rather the reverse. His training at Highbury College in London was under the Reverend Ebenezer Henderson, who had written a work on Divine Inspiration, which considered purportedly-divine revelations through "direct internal suggestion; audible articulate sounds; the Urim and Thummim; dreams; visions; and the re-appearance of the departed."<sup>10</sup> It would not be a digression to look here at what else Henderson had to say about dreams.

Both classes [normal and supernatural dreams] are produced during sleep, when there is a cessation of the usual action of the sentient powers; and, so far as the body is concerned, nothing is in operation except those organic processes which are essential to the existence of animal life. In both the imagination is the principal faculty of the mind, which is in an active state. They likewise agree in the sympathy frequently found to exist between the creations that are called forth, and the character, or external and mental circumstances of those who are the subjects of them (147).

Henderson not only invoked Liebig, but also mentioned a feature found in MacDonald's dream-romances--the fact that the dreams of Anodos and Vane, who were students of chemistry and natural philosophy, were the sort of dreams that MacDonald himself would have had, since he had studied those topics. So there must be a relating of the internal dream with external

circumstances of the characters in the dream-romances.<sup>11</sup> "When Jehovah employed dreams as media through which to reveal his will or effect his purposes," Henderson wrote, "he laid under contribution the operation of ordinary causes. . . ." (153). He elaborated on this:

He [God] made use of the instrumentality of sleep, the various affections of the physical constitution, the action of the faculty of imagination upon that of memory for the reproduction of previous ideas; and, when the mind was exactly in that state of natural preparation which was necessary for the reception of the supernatural communication, or the superaddition of certain ideas or images, which could not have been produced in an ordinary way, such celestial intervention took place (154).

So medical theory gave MacDonald ground in which to effect his causes, since his Lord worked that way too. Dreams, Henderson noted, were intermediate revelations (72), so MacDonald could, with some propriety, take up his Lord's work and be an intermediary in the fashioning of a dream.

Henderson wrote that supernatural dreams were of two kinds. The "Monitory" were a direct communication from God, and the "Symbolical," "on the contrary, were emblematical and mysterious; being composed of images taken, for the most part, from natural objects, but also at times of those which were monstrous and unnatural in their character" (154).<sup>12</sup> MacDonald's, of course, fit the latter (though it should not be forgotten, as Greville made clear, that MacDonald believed his Lilith to be a message from God--that would have been a direct message, we can only suppose, but the result, the dream-romance, would be Symbolical). Henderson furthermore made a distinction between divine dreams and divine visions, and

the former necessarily took place in a state of somnolency, and were connected with brainular affections; while the latter, though sometimes physiologically originating in such a condition, did not exclude the healthy exercise of the mental faculties, and were granted in the waking state. In dreams there was a

resuscitation of former ideas, more or less influenced by the condition of the cerebral organ: in visions, the mind was raised entirely above the influence of material impressions and former reminiscences, and had all its energies concentrated in the intense contemplation of the supernatural objects directly presented to its view (159).

MacDonald learned from his teacher well, for it is possible to classify his dream-romances in just this manner. If God used natural images "grouped together, arranged and disposed of so as most effectually to correspond with the developement [sic] of the Divine purposes" (164), then there was no reason that a preacher could not pass on the λόγος or word of God in the same way: especially since Henderson believed discourse and writing to be sufficient for this purpose (see 414-417). There can be no coincidence that Henderson's eighth lecture in the book was on "Verbal Inspiration," one of the very chapter titles in Greville's biography--in fact, since the son made Henderson out to be thorough but stuffy, MacDonald must have felt the need to go further in this, and made it known to Greville.

### 2.1.2. Phantasms and the Medics

So, with good theological backing for the scientific use of dream--since that was how God himself supposedly worked--Müller's explanation of visions becomes most interesting. "Phantasms or hallucinations," he wrote, "are perceptions of sensations in the organs of the senses, dependent on internal causes, and not excited by external objects" (Müller, II, 1392). The process by which these were produced was, fittingly enough, "the reverse of that to which the vision of actual external objects is due" (II, 1393). In other words, normal vision consisted of the nerve delivering its message to the sensorium, and phantasmic vision was the reverse. MacDonald's dream-visions, following the reversing function of fantasy literature, would be



taken in by the reader in the normal way, not the phantasmic, though the main characters in them would be in the phantasmic state, allowing the reader to experience them at second-hand: rather like a mirror image. According to Müller, dream images took place at three major times, either a) immediately before sleep, at the time of waking, and when half awake, b) or during dreams themselves (the images being similar to phantasms (II, 1394)), and c) during the diseased state. The latter has importance in regard to Adela Cathcart, most particularly the short fairy tale within it, purportedly the first that MacDonald ever wrote, The Shadows, which was written while MacDonald himself was ill. Müller mentioned the diseases in which the occurrence of phantasms was frequent, namely, "fever, nervous irritation of the brain, phrenitis . . . narcotism, insanity, and epilepsy" (II, 1395). It was "simple cerebral irritation," an obfuscating term at best, which gave phantasms of

a religious, consolatory, and benignant character, or fearful forms of living or dead persons, as in the case of the so called "second sight" of northern nations. The vision may be seen with the eyes open, the images from internal causes mingling themselves with those of real objects.

MacDonald dealt with second sight, as well as somnambulism, in an early work of 1864, which he called The Portent<sup>13</sup>, so there can be no doubt that these types of mental and physical states were intriguing him at the time (though it must not be forgotten that Anodos was somnambulatory in Phantastes).

Müller had a few more words to say on sleep; like Liebig, he regarded

sleep and the waking state, as the result of a species of antagonism between the organic and the animal life; in which the animal functions, governed by the mind, from time to time become free to act, while at other times they are repressed by the organic force acting in obedience to a law of creative nature (II, 1414).



Though he did not refer specifically to the state of animal magnetism, he did note, like the mesmerists, that during sleep and the state of mere sleepiness, "both eyes are turned inwards and upwards" (II, 1415). Commenting on another feature, which had already been noted by poets, and which was used by MacDonald specifically, Müller lectured that if "the ideas which occupy the mind during the waking state have a certain degree of persistence, the same ideas will recur in dreams during sleep" (II, 1416). This formed an important, though hitherto unremarked upon, structure of Phantastes, although the Superhero theme found by Fredricks alluded to Müller's stated fact that some persons had dreams which "refer chiefly to times long past." Müller, however, was of the opinion that dreams displayed an inferior kind of intellectual action--so that, if dream literature did adhere to the dream state strictly, there might be less cognition than in other forms of fiction, and Suvin might be right in a narrow sense.

As for somnambulism, Müller held that the person in that state "performs acts determined by his dream" (II, 1419), and "associates only those ideas which bear some relation to those already in action." In one final pertinent fact, the dreamer, upon awakening, analysed the very first impressions on the senses (II, 1420).

This then, was the scientific and medical thought on dreaming in MacDonald's student days, and we will have occasion again to refer to this in MacDonald's dream-romances. But just as MacDonald is known today as having anticipated certain advances, he was regarded in his own time as a person knowledgeable about dreams. In an 1891 pamphlet on Dreaming, which was just four years before MacDonald's last dream-romance, a Dr. MacFarlane of Edinburgh essayed what was known of dreaming, with very few additions or

subtractions from that already shown in Müller.<sup>14</sup> As inferred earlier, MacDonald may not have shown much development after Phantastes, but then, neither had the study of dreams. MacFarlane conceded that there was "truth in MacDonald's remark,--'I never dream dreams, the dreams dream me'" (16), which came from David Elginbrod (III, 194; 331). So it would be interesting to compare MacFarlane's differences from Müller, and see whether these appear between MacDonald's first and last dream-romances.

First of all, MacFarlane did a quick survey of dreams in ancient writings, citing Lucretius, who believed the soul could be subdivided; it could leave the body, with a part remaining behind (2). This alone might explain Jackson's observation that "George MacDonald's Lilith is only one amongst many Victorian voices which apprehended a polypsychic identity as a lack of self. . . ." (Jackson, 86). She missed the fact that Phantastes displayed this early on, though, of course, Müller explained that the "Ego" or "self" was indistinguishable between inner and outer at first, thus creating an initial division (Elements of Physiology, II, 1366). Anyway, MacFarlane also cited Plato, who believed that good or bad spirits invaded the body and made dreams, and also Joseph from the Old Testament, who was a dream interpreter (Henderson, of course, had already covered this ground). Using what was known of the mesmeric state, MacFarlane differentiated memory of waking and memory of dreams, noting that somnambulists who forget on waking, remember while asleep (MacFarlane, 9). Phantasms or hallucinations were common when the conscious and unconscious rapidly alternated (a border region appropriate to MacDonald's border fiction); and "When we close our eyes," the doctor wrote, "object-consciousness is cut off; subject-consciousness, untrammelled, may be exaggerated" (10). MacDonald had already shown this in Phantastes, so this was again nothing new or unknown to himself. MacFarlane as much as admitted



that the ancients already knew that dreaming occurred mostly between "the intermediate states of falling asleep and waking" (12), though he went further in saying that when sleep was deepest, the nervous system was most loosened. Again, "A man's life and occupation must necessarily bias his dreams" (14), and he also pointed out Locke's remark that the "dreams of sleeping men are all made up of the waking man's ideas, though for the most part oddly put together" (16). "Dante, Horace, Ovid, and Dryden all refer to the fact that morning dreams are frequently coherent and true," he conceded, leaving the reader to think that there might not be anything new to add, especially when he gave the old chestnut that "dreams occurring in falling asleep may be biassed by the thoughts of the day; similarly, the morning dreams may be influenced by any occurring earlier in the night" (20).

But finally he came to a new schematic framework of sleep, which should be applied to MacDonald's dream-romances. Since MacFarlane acknowledged that MacDonald knew about dreams, he probably had already discerned what today's critic must uncover anew, that is, that scientific schema of dreaming may be found in MacDonald's science-fantasy.

According to MacFarlane's scheme, there were three main "activities" of dreaming. First of all, there was "Activity instigated by Sensory Stimuli" (21), which worked on the plausible hypothesis that the nervous system reacted to suitable stimuli, and this was in turn reflected in the dreams. Of great importance was the effect of light which, "by stimulating the visual centres may excite secondarily molecular activity in the psychical areas, and so induce dreaming" (22). So we should look for the presence of light in MacDonald's science-fantasy, and see what effect it has. "A bright light falling upon the eye," MacFarlane said, "may give rise to visual dreams" (23). Also, some

subjective sensations could likewise initiate visual dreams, and by this MacFarlane evidently meant those sensations from the inner nervous system as opposed to the outer (the differentiation of which was difficult to discover). As for the other senses, hearing was next in importance. "The Aeolian harp and other monotonous sounds have been employed as aids to sleep" (24). MacDonald quite plainly said that fairy tales should act like an Aeolian harp.<sup>15</sup> There was also smell (and here MacFarlane digressed to mention that vision and dream in the Bible were equated, but Henderson had already pointed that out), then taste, then touch. He added that "cold is sufficient to initiate dreams" (26), and this, of course, was the main activity found in At the Back of the North Wind, though MacFarlane did not point this out. In passing, he did, without reference to this work, mention that dreams were more frequent for sufferers of asthma, pleurisy, emphysema, and so on (28). This raises the intriguing but hard to answer question of whether MacDonald was more prone to dreaming himself, since he suffered from these listed ailments. At any rate, while writing about the ill Diamond, MacDonald did specify the need for sturdy lungs.<sup>16</sup>

Secondly, there was "Activity inherent in the Psychical Centres maintained either by Erethistic or Adynamic Conditions" (30). MacFarlane again cited Herodotus as having said that dreams originated from the incidents of the day; medical science confirmed this, for

When mental work of an arduous and engrossing kind is pursued, certain centres are kept in active function, and in a hyperaemic condition for long periods.

Victorian medical science believed that thinking caused blood to flow to the brain and pool, especially in the area which covered the certain thoughts; so MacFarlane held that sleep repaired this blood flow, but not until after the

dream had occurred. This was the "erethistic" condition to which he referred.

Third and last, there was "Activity Maintained by an Altered Blood-supply" (37). This concerned illness proper. And here we finally come to the main difference in the cognitive theories of dream between the time of Phantastes and Lilith:

In dreaming sleep is imperfect; the cerebral textures continue their functions; potential or latent energy is expended, instead of being hoarded up and accumulated.

In short, dreaming was bad for you. This must have worried MacDonald to some extent, if he was aware of this change, as it very nearly undid everything he stood for. As it was, critics have noticed that MacDonald's fantasy grew more cynical and apocryphal toward the end of his life; his carefully wrought dreams turned rather nightmarish, and the leading lady Natura was exchanged for the vampire lady Lilith. However, he still stood by his favourite quotation from Novalis about how our life is no dream, but it should and perhaps would become one. But there was a subtle difference, as Anodos awaited his dream, but Vane awaited to escape his by a sounder sleep.

MacFarlane mentioned a few more salient items. "The recurrence of the same dream night after night," he explained, "is usually due to an erethistic cerebral condition, such as occurs in worry, hypochondriasis, and insanity. . . ." (39). Worry about the world, which is what MacDonald has been supposed to have wanted to escape, would then cause this obsession with dreams. The more appropriate question would be: what has caused an Anodos or Vane to escape? Diamond's cause was clear enough: illness, since MacFarlane suggested that the recurrence of dreams in children was a sign of approaching meningitis. Adult narrators will give critics of MacDonald more to ponder over,



as the question seems intimately connected with MacDonald himself. But the answers, if any, will be more interesting, if only because Greville (rather humorously, in light of MacDonald's supposed category of "children's literature") sniffed that his father "did not altogether understand children" (Greville, Reminiscences, 15). Rabkin, as mentioned, noted the child-adult antithesis in the narrators; but, as would be expected of MacDonald, there was an in-between category, that of the adolescent. Not totally recognised in his day, perhaps, but MacFarlane noted that females "dream most at puberty" (MacFarlane, 40). We will have occasion in the fairy tales to see that the sexually emerging male and female have different standards of dream.

One last point from MacFarlane: he acknowledged, as would be no surprise to the reader of A Hidden Life, that dreams could be activated by meteorological influences (44).

This then, covered a sample of the accepted medical beliefs of the day. We now turn to the less acceptable, namely the mesmeric and homoeopathic, and begin with the mesmeric, as it was heavily concerned with sleep and dreams.

## 2.2. MacDonald and the Mesmerists

Liebig it was who discovered a method of making chloroform and chloral, the last of which was discovered in 1867 to be "rather hypnotic than anaesthetic" (Hofman, 103). Hofman did not mention him, but Sir James Simpson of Edinburgh was instrumental in this discovery, indulging in a rather notorious intoxicating gas party outside of Edinburgh on the 28th of November, 1847, along with the Drs. Keith and Duncan. A memoir of this rather famous local was printed in the Daily Review of May 14, 1870, describing the huge

crowds which attended his funeral, and was later reprinted.<sup>17</sup> The great doctor had, according to the laudatory remarks, interrogated nature as to her morbid state, as to how she would succeed in relieving herself (a quaint phrase meaning simply how she healed the body), and how the medical world could imitate this process (7). The use of "chloric aether" (9) with its anaesthetising qualities was heralded, though its hypnotic effect stood by the wayside. With the memoir was LIFE AND HOPE: SERMONS PREACHED IN FREE ST. JOHN'S CHURCH, EDINBURGH, IN CONNECTION WITH THE DEATH OF SIR JAMES Y. SIMPSON, BART., RE. THE PRESENT AND THE FUTURE STATE OF THE BLESSED DEAD, by one Reverend George Philip, M.A. "Nature," he pontificated,

suggests analogy between sleep and death . . . All the dead are not asleep, but only 'the dead in Christ' . . . When death is sleep, it is sleep in Jesus.<sup>18</sup>

This was an analogy already familiar to MacDonald, and very much present in his science-fantasy. The medical schools of Edinburgh and Aberdeen were intimately connected, and during MacDonald's education at King's College, the very nature of sleep was being explored, linked as it was with not only death, but the peculiar state of mesmerism. Kaplan went into this period in some detail in his Dickens and Mesmerism, concentrating mainly on Dr. Elliotson of London; but given MacDonald's Scottish bias, this overview must be implemented with a longer look at Elliotson's northern counterpart, James Braid.

Braid published his landmark Neurypnology in 1843, while Professor Gregory was still shocking polite society in Aberdeen with his dabbings in magnetism and the like, and MacDonald was a year from finishing, with medical ambitions still firmly entrenched.<sup>19</sup> Eschewing the wilder claims of "animal magnetism," which had, of course, been generated by over-enthusiastic

disciples of Mesmer, Braid cited in this work the case of a girl who had reputedly spoke Hebrew in the mesmeric state, and reasoned that instead of speaking in tongues (a supernatural manifestation), she had actually been recalling the words of a clergyman whom she had overheard reading the Hebraic tongue (xvii). "Whether these extraordinary physical effects," Braid wrote,

are produced through the imagination chiefly, or by other means, it appears to me quite certain, that the imagination has never been so much under our control, or capable of being made to act in the same beneficial and uniform manner, by any other mode of management hitherto known (5).

For a romantic obsessed with the imagination, this was a powerful drug indeed. Braid referred to M. Bertrand on the curative powers of the imagination, which, of course, Müller had associated with memory, and defined hypnosis or neurypnology as having nothing to do with animal magnetism; rather, it was "a peculiar condition of the nervous system, induced by a fixed and abstracted attention of the mental and visual eye, on one object, not of an exciting nature" (12). He speculated that mystical rapture might be caused by hypnosis, and not just regular hypnosis: "The phenomena are produced by the fixation of the mind and eyes, and general repose of the patient, and not from imagination, or the look or will of another" (38-39). This was self-hypnosis, then, generated from within.

As for the analogy with sleep and death, Braid hypothesised that there were gradations between the waking and sleeping states, providing the observation used later by MacFarlane. While a person was awake, there was full mental and bodily activity and communion with the external world (43). But the sleeping state was the exact reverse of this, resembling the "emblem of death," with a greater communion with the internal world (43).<sup>20</sup> This was very



important in the understanding of MacDonald's science-fantasy, for a later theory evident in MacDonald's works, and coming from a fellow fairy tale writer with whom he had commerce, relied heavily on these gradations between waking and sleeping, and inner and outer. It was interesting that Braid referred the reader to both Müller and Liebig for the biochemical causes; and on the topic of sleep, Braid compared the gradations to Müller's observation of the blending of the spectrum band (48). This was a powerful metaphor, and became much in evidence in MacDonald's writing.

Somnambulism, found in such works as Phantastes and The Portent, was held by Braid to be more like waking, with a more just estimate of externals, and more power of voluntary motion; hypnotism greatly resembled this (44). There was a difference, however, between natural and artificial somnambulism: in the natural, there was an internal impulse at work; and in the artificial there was an external. With the natural, a person could not remember; but with the artificial, he or she could.

For self-hypnosis, the subject would affect this "by keeping it [the attention] riveted to one subject or idea which is not of itself of an exciting nature" (48-49). It would seem to the modern reader not far different from counting sheep in order to go to sleep. And again like sleep, wherein the dreamer had only imperfect perceptions of externals, and only some mental activity (44), the vision of the hypnotised person, too, became more and more imperfect and the eyelids were closed (54). However, there were important differences between hypnotism and sleep. While the pupils of the eyes in both went upwards and inwards, the sleeper had contracted pupils, and the mesmerised person had dilated ones, with a vibratory motion of the eyelids. Muscles which were relaxed in sleep, were rigid in the hypnotised state. And

senses which became at first much more acute for the mesmerised person (and which therefore elicited much excitement for their seemingly miraculous sensitivity), finally became more blunted.

Braid then went on to speculate about previous cultures and their awareness of the trance state. He attributed Bacchanalian and other mystic dances of the ancients to a form of self-hypnosis (56-7), and this remark was very closely linked, it would seem, with the dancing statues of Phantastes. Weak, monotonous repetition caused slumber and mesmerism, and because of this, and through the agencies of wind, falling water, the surf, etc., Nature induced the hypnotic state. This was again a very important point to remember when approaching Phantastes. Indeed, for the writer, hypnotism was very promising, though Braid did not mention this art in conjunction with writing, and preferred to dwell on hypnotism's therapeutic action. But for one thing, there was the "power of imagination, sympathy, and and habit, in producing the expected effects ON THOSE PREVIOUSLY IMPRESSED (60-61)." In short, with the increasing numbers of hypnotised people, it was easier for the author to recreate the effect. "During hypnotism," Braid stated,

we acquire the power, through the nerves of common sensation, of rousing any sentiment, feeling, passion, or emotion, and any mental manifestation, according to our mode of manipulating the patient (79-80).

It was but a short step for the writer to pick his own mode; and MacDonald, as he said, wanted to touch his reader emotionally by suggestion. After all, hypnotism was "an important power for meliorating the moral, intellectual, and physical condition of man," (80); too important for a modern writer to miss. Furthermore, after invoking Dr. Abercrombie, whose work so confused Annie of Alec Forbes, Braid essayed at length that the Christian creed was not at all

antagonistic to mesmerism (see Chapter VI, 79-150). And as for science, "if there is any thing of vital magnetism in it [mesmerism], it is subject to different laws from that of ordinary magnetism or electricity" (99).

With his 1846 The Power of the Mind Over the Body, Braid dealt further with the "mental influence" of nervous sleep, as the hypnotised state was known.<sup>21</sup> He reiterated that, far from needing another person to hypnotise them into the condition of nervous sleep, some subjects could gaze or focus on an object and obtain this state unaided (30). One fact leaps up from the introduction: having gone into the nervous state, sometimes the subjects saw the colours which had purportedly been produced by a magnet. But even in this, Braid said little that was new.

But with his 1850 Observations on Trance, where he again essayed on "Rational Mesmerism, in contra-distinction to the Transcendental Mesmerism of the Mesmerists," he went further into the subject of self-hypnotism. He likened it to "trance or hibernation in man. . . ." <sup>22</sup> There was more of a self-consciousness than in the dreaming state, and Braid, offering a now rather naive and amusing account of a clergyman intoxicated on hashish in India, noted that certain drugs had hypnotic effects, producing a "mental hallucination, with some degree of control over the train of thought--a sort of half-waking dream" (31), in which time was distorted. This observation led to the reported effects of chloral as a hypnotic. Greville commented that Coleridge's drug-taking was something of a joke in MacDonald's wife's family, and MacDonald certainly disproved of such, as he demonstrated in Donal Grant.<sup>23</sup> But MacDonald seemed every bit as interested in the hypnotic trance as his fellow writers and doctors; and if he disapproved of drugs to induce this state, it was because of his homoeopathic belief in letting Nature work her



course without the undue aid of outside chemicals.<sup>24</sup>

This similarity of nervous sleep with drugs took on another form. Like Elliotson, Braid was excited by the curative effects of hypnosis, and gave a prospectus of its action in the Observations, maintaining that

In a certain stage of the hypnotic sleep there is a greater degree of mental concentration, and a greater vividness of the imagination in those who pass into the second--conscious [sic] state of the sleep, and a greater general mobility of the system accordingly, and thus we obtain the effects in a proportionably more speedy, intense, and certain degree than in the waking condition; and thus, by inducing a new and altered action, we get rid of the previously existing morbid action (71).

Thus, in different stages of the sleep there was a greater ability to heal by suggestion; though just as colour stages on a spectrum blended imperceptibly (Braid's exact analogy here), so did the stages of sleep, making the distinctions difficult to make. Two years later, Braid added to this with his treatise on Magic, Witchcraft, Animal Magnetism, Hypnotism, and Electro-Biology.<sup>25</sup> Here he made the classic reference that instead of using various metals and the like to induce hypnotism, the mesmerist could gaze into the eyes of the subject (58-9). Since the "mind is naturally drawn to the part signified or impressed" (60), then suggestion could work by directing that attention. But much more interesting for a preacher with medical ambitions, who had had his pulpit taken away, was the statement that

Whatever faith is imprinted, at the proper stage of the sleep, will work and grow, either for good or evil to the subject, and will be recalled to mind, in the most susceptible, as mere acts of memory (according to the law of double consciousness), when in that stage of sleep subsequently (63).

The imagination was activated, the idea implanted, and then Nature left to take her course. And contrary to homoeopathic belief, which shall now be dealt

with, Braid suggested that disease could be treated by the "very opposite" modes of acting (64), or *contraria contrariis*. But if an idea or change was wanted, then the subject in nervous sleep should be awakened abruptly; and if a calming effect was desired, there should be a slow withdrawal from the mesmerised state.

### 2.3. MacDonald and the Homoeopaths

MacDonald's second attack of lung haemorrhage, following a series of lung congestions and respiratory complaints, was far worse than the first, Greville related. The author truly lay on the border between life and death, and was only saved when a Dr. Harrison, a homoeopath, bled the dying man in the arm. Thereupon followed a seemingly miraculous, if slow, recovery, which gave MacDonald decidedly more faith in homoeopathic principles. For a second opinion, he consulted Garth Wilkinson, a Swedenborgian and friend of Thomas Lake Harris and Oliphant (see Wolff's Strange Stories). These were not the only homoeopaths that MacDonald knew. MacDonald, when he became interested in something, seemed to have always gone straight to the top of the field. And in the wake of his interest in homoeopathy, he did just that, becoming a friend of one of the three founders of The British Journal of Homoeopathy, a Dr. John Rutherford Russell. In a memoir of the doctor, who died on Dec. 2, 1866, a "D.M." wrote that in Leamington, where the Edinburgh native Russell had moved in 1853, there often gathered:

Mr. Alexander J. Ellis, the Philologist, M.E.S. Dallas, Signor Saffi, and the poet and novelist, Mr. George MacDonald, one of whose works is dedicated to him.<sup>26</sup>

The unmentioned work was the second volume of Adela Cathcart, which was in the process of being written when Russell died.

The two had several interests in common, as the memoir showed. Russell had a firm medical background in his family; his father a surgeon, his grandfather Professor of Natural Philosophy at Edinburgh. Russell gained his degree in 1838, and then spent three years abroad in Germany, like MacDonald had desired to do. Russell was a friend of Goethe's daughter-in-law, and was a mutual friend with MacDonald of Alexander J. Scott. Russell apparently was known for "the quaint development of some speculative idea" (9), and had a "strong liking for the graphic, the anecdote, the quaint and fantastic, or the humorous . . . as well as his philosophic turn of mind and lucid interest in general principles and scientific speculations" (14). So what sort of views, then, would Russell have related to MacDonald?

His most famous work, The History and Heroes of the Art of Medicine, published in 1861, will give us a clue.<sup>27</sup> First of all it made explicit that doctors in London were derided--a fact that moderns might find novel--and gave a good classical foundation for medicine. Certain concepts were important: first of all, the ancients' combining of the physical and metaphysical subjects; the notion of  $\psi\upsilon\chi\acute{\eta}$ , which was the vital principle; and of  $\pi\nu\epsilon\hat{\upsilon}\mu\alpha$ , which corresponded to the spirit (29). The combination of body and soul, the intellect, was part and parcel of the concept of  $\psi\upsilon\chi\acute{\eta}$ , and the active principle, the spirit, formed  $\pi\nu\epsilon\hat{\upsilon}\mu\alpha$ . Russell stated that sleep was but a relaxed tension of  $\pi\nu\epsilon\hat{\upsilon}\mu\alpha$ . Since the soul had hitherto been related to the  $\pi\nu\epsilon\hat{\upsilon}\mu\alpha$ , then the sleeping state could easily have been related, as MacDonald did, to a more spiritual state.

He also quoted the ancient phrase, *vis medicatrix naturae*, "the healing power of nature," (37) and said that this was derived from pantheism--a topic which Greville had to go out of his way to clarify as regards to his father.



Science, Russell pointed out, required that spirits be banished from the wind, waves, and animals, etc., which to him meant the contradictory corollary of giving up the vital force (39). Speculation about such was harmless, he concluded, "as long as it transgresses no physical or moral law." Religion, while at first antagonistic to medicine, could now be reconciled, and Russell pointed out that Christ himself was called Heiland, or healer, in German (71). Indeed--and this is a very important point--concerning miracles, there was "nothing incredible to us in a nervous trembling being cured by a powerful influence on the mind of the sufferer" (93). There existed:

the natural tendency of the human mind to associate something mysterious or sacred with disease; which, being a modification of life, has been, and will continue to be, the one great mystery holding by the hand the other mystery of the soul, with its relations to the unseen and eternal world, and thus ever tending to reunite the offices of physician and priest (154-5).

MacDonald, with interests in medicine and religion, needed no such prompting.

Russell continued through history, citing the important influence of Paracelsus, whom Wolff has shown (or restated, rather, relying on Greville) to have a like influence on MacDonald. What he found important about Paracelsus's method was that

This relation [of external and internal] was one of correspondence, there being some mysterious connection between the phenomena of external nature and these spiritual bodies (174).

He then discussed Bacon (180-181), and gave the analogy in the *Novum Organum* which MacDonald would use in Phantastes, of the mind of man being like an uneven mirror, which changed the look of external objects reflected upon it (Anodos, in the little village, saw everyone like a spoon-shaped reflection, and could not tell if it was his mind or their forms which caused

this). Russell mentioned that Bacon found science to be the history of nature, which, of course, MacDonald used in A Hidden Life. It was here that Russell made another salient point, one which was found in Adela Cathcart. Science and medicine differed, in that medicine was denied the *instantia crucis*, which reduced all possible explanations to two, and the *experimentum crucis*, which consisted "in making two experiments exactly like one another in every particular but one" (189). MacDonald, as quoted, acknowledged that only in physics was the *experimentum crucis* possible (Adela Cathcart, III, 354). So, in a work dedicated to Russell, he seemed to be repeating Russell's views.<sup>28</sup>

Russell discussed the mechanical school and the Stahl school, wherein the mechanical looked "from without inwards," and the Stahl looked "from within outwards" (280), and as Greville mentioned that MacDonald thought the soul was the world turned outside in, there was some concern of MacDonald's in the process. He characteristically had his cake and ate it, too, by allowing both, though there was, apparently, a greater emphasis on the view of Hoffman (History and Heroes, 289), who looked from "without inwards" and linked the principles of "*contraria contrariis*, and *similia similibus curantur*," the latter of which was the catchword of the homoeopaths. Stahl, incidentally, credited animals with souls, as did the elder Darwin (282); and MacDonald lost his ministry over just this very issue.

Russell, of course, devoted much space to Samuel Hahnemann (1755-1850), who founded modern homoeopathy, and listed the principles involved. Since ill health was more sensitive to influence than health, small amounts of drugs worked a useful influence, though only after a "frightful temporary aggravation" (399), for these small amounts were chosen for a specific "pathogenetic" (414) or morbid conditional effect. We should look more

closely at the homoeopathic school, specifically Russell's pamphlets, but first, his words on Mesmer in the History and Heroes are of some importance.

Mesmer received his share of attention in the work, dealing as he did with "the kingdom of sleep" (466). Since this was early in the study of dreams, we find Russell having an early view as opposed to MacFarlane's, for dreaming and sleep were apparently equated:

Sleep, by some of our best writers on physiology [Burdach's Physiology, Vol 5, p. 185], is regarded not as a negative, but a positive condition . . . sleep has its own consciousness; it receives impressions, and stores them up; it has its own memory (467).

Mesmer's technique worked because

During the sleep, the will of the sleeper is, as it were, off guard; and its place may be taken by the will of a person awake; who may on the one hand, by speaking or otherwise, command and control the character and succession of the images that flit like realities across the sleeper's purely passive consciousness, and induce the state known by the absurd name of "Electro-Biology," in which the patient acts the dream which the operator suggests; and may, on the other hand, be the recipient of the emotions that agitate the mind, or the thought that occupies the attention, of the sleeper (467).

The writer, too, could control these images, by portraying these images in a fantasy. Directly citing one of MacDonald's favourite quotations, Russell added that

These thoughts and feelings will naturally take their colour from the actual world of events; and imagination, freed from the bridle of will and reason, will "body forth the form of things unseen, and give to airy nothings a local habitation, and a name." This process may be called Clairvoyance (467-468).

Russell urged caution in dealing with mesmerism, hoping that the philosopher could pick his way through a middle ground. This MacDonald probably agreed



with; he certainly would have brooked no argument with Russell's words that

we may divulge the hope that the day may be at hand, which, by disclosing the mysterious relations of one human to another, and increasing our knowledge of the influence of certain natural objects and atmospheric phenomena upon highly-sensitive persons, will bring about a nearer alliance than yet exists between science and poetry, as well as the more perfect reconciliation of these with a well-grounded faith in the revelation of the supernatural. . . . (468).

MacDonald held that only a sage could mix science and poetry in the mind, and given his fears that he needed to be more humble, he must have tried very much to be that sage.<sup>29</sup> Russell acknowledged that the mind and body influenced each other (472), and the curative powers of mesmerism, coming from the mind, only worked by "soothing and not exciting the nervous system. . . . (469)." Music and poetry, two soothing arts which the fairy tale resembled, would not contradict this curative function, and indeed, combined with the science of mesmerism, would add to the overall effect.

### 2.3.1. A Few Homoeopathic Diagnostics

A general overview of Homoeopathy in 1851, edited by Russell, will set the tone of the homoeopathic scene in MacDonald's day.<sup>30</sup> In the foreword, Russell expostulated on the fact that there should be an Anglo-American alliance in defending homoeopathy, a field that worked on the "law of *similia similibus curantur*" (vi). He added that females and children were more receptive of homoeopathy; a point to keep in mind while looking at the subject of Adela Cathcart. "If imagination can cure disease," he stated, "by all means let her work. . . ." (xvii).

But imagination alone did not effect this, as the leading lady Natura proved all important, too, as Dr. Combe made clear in his article, "On the

Observation of Nature in the Treatment of Disease."<sup>31</sup> Stating that the drug was only one influence among many (a good scientific principle) (85), he maintained that the doctor's function was to aid nature, as "nature is the active agent in the cure of disease" (89). The physician was best employed as "*naturae minister et interpres*" Like MacDonald, Dr. Combe agreed with Bacon that it was "only by the intelligent observation and study of nature that a sound system of medical doctrine can be obtained," and this led away from the use of drugs. Whereas physical science was "fixed and positive," medical was "estimative"; and since "All truth is harmonious, and what is truth in the one system must harmonise with and throw light upon what is true in the other," then the physician must "find out points of contact rather than those of repulsion" (122). This was the very analogous principle which MacDonald, in contradistinction from the reformed Liebig, used. Once facts were accumulated, as Russell continued in another article, "Homoeopathy *via* Young Physic," "it requires the intuition of synthetic genius."<sup>32</sup> MacDonald had both intuition, as Coulson had remarked, and synthetic genius. But Russell, interestingly enough, begged to differ from Combe and those who confounded "so-called laws of nature with the laws of a moral Creator" (133), and like the new Liebig, cited Mill's Systems of Logic again. "The accumulation and complexity of facts in medicine rendering the inductive process inapplicable," Russell wrote, "it is necessary for the regeneration of the science that some successful hypothesis be made which shall express the law of relation between the curative and some other discoverable property of a given drug. . . ." (137-8). Here he came to the prime homoeopathic principle, "that medicines tend to cure diseases similar to those they tend to reduce" (138). Since "Art is to science as action is to thought," then the rules of art must place it in a middle ground between science and its application. This middle ground, or

paraxial region as Jackson has called it,<sup>33</sup> is precisely the area where MacDonald was strongest; and it was in Adela Cathcart that he began Russell's injunction to use his art in this area.

"Suffice it to say," wrote Russell in his treatise on Pneumonia,

that the place of a practical art in the intellectual scale is fixed by the amount of thought required for its development, and its place in the moral by the amount of feeling required for its exercise; and that the art of healing occupies the highest place in both, the power of "healing all manner of diseases" being the natural attendant of that inward purity which dwelt as light in the Physician of souls (7).

Here both the inner aspects of intellect and emotion gained importance. And it was in this work that Russell acknowledged the full impact of psychosomatic effects. "Physiologically," he stated, "the lungs connect the blood within to the air without" (11), and the "connection of haemorrhages with neuropathia is a subject of great interest to the physician, and one hitherto but little worked out" (19). This was, as is known, very crucial to MacDonald, who suffered greatly from just these haemorrhages. More than most, Russell admitted, the lung "requires a full allowance of nervous influence (as is shown by the phenomena of asthma. . . .)" (28), another ailment of MacDonald's.

Since neuropathia was involved, then it is only logical to examine what Russell specifically had to say about such in his tract on Affections of the Nervous System; including Epilepsy, etc., where he stated as the axiom of neurology that there was a distinction between nerves that convey impressions from without inwards and those that convey an impression from within outwards.<sup>34</sup> This was old news, of course, since Müller had said as much; but Russell did add that thought seemed to be separate from the process. He went into great detail on the effect of wind on the nervous system; and that



this was well-known in the MacDonald family is assured, as Greville said that his mother feared that the Edinburgh wind would be bad for her husband. And, of course, his most famous children's book personified the wind and linked it with death. Russell even made comments on disorders found among clergymen. He found that English clergymen, perhaps due to the "monotony of their mode of delivery," were more inclined to hoarseness than their provincial counterparts.<sup>35</sup> He also found palpitations of the heart to be common among clergymen, because "It seems to be a natural result of much mental exertion, combined with anxiety."<sup>36</sup>

As for dreams, at night the external excitements were gone (nothing new here). And there were relations between sleep and epilepsy: "It is powerfully affected by mesmerism," he wrote, "and there is a minor degree of the epileptic state which bears a close resemblance to that kind of imperfect artificial somnambulism known by the absurd name of electro-biology" (Russell, Affections of the Nervous System, 64). Russell even placed "Mahomet's visions" under the category of epilepsy (67); and it should be remembered that God's child, Diamond, in At the Back of the North Wind, sleep-walked during his visions of the North Wind. Russell, in his campaign against the extensive use of drugs (though he did prescribe them, finding bryonia and phosphorus useful in lung ailments--though not mercurius), was slanting like MacDonald toward a belief in "the power of abstract thinking, or very strong emotion, to arrest more or less the animal functions."<sup>37</sup> "If we were to throw out a conjecture," he wrote in his Hints on Diet,

it would be that the medicinal action of a substance resembles a distinct impulse upon the nervous system like a note of music, and as an impulse, that is purely dynamically, takes effect, whereas the same substance conveyed through the system for the purpose of nutrition, does not secure the attention of the nervous system at all (18).

So MacDonald's aeolian harp reference would have a viable function like its medicinal equivalent. It was this growing importance of the psychical influence of the mind on the internal, and its congress with the external, that was undermining Liebig's work on vitalism. Russell himself remarked, perhaps repudiating his earlier defence of Liebig, that

the old established notions on which the chemical school have built so many imposing fabrics, with Liebig for master-mason, are found to be a shifting sand instead of a sure rock.<sup>38</sup>

This did not completely deny the old man of biochemistry, however, as Russell, in his Hints on Diet, acknowledged that the brain was nourished during sleep, thus taking Liebig's views a bit further, with emphasis on the brain instead of the vital energy as an abstract whole. This was progress, which MacDonald was able to observe at first hand. As Russell stated,

man's nature is progress, and as one generation succeeds another, man alone of all creatures that dwell upon the earth, inherits the accumulated acquisitions of those who lived before, and every child born stands in a new relation to the external world to what its parents did (36).

When the Superhuman theme emerged at the end of this decade in Phantastes, Anodos would have already moved on from the knight and his lady; and when Vane met Adam near the end of MacDonald's creative life, Vane would have, like MacDonald, moved on, however slightly, from both the first man and Anodos.

#### 2.4. Theologians and the Homoeopathic Mesmerists

Being aware of the supposed healing power of sea-breezes, MacDonald, after two brushes with death, moved to the town of Hastings. In this seaport his best friend was

. . . the wise homoeopath, Dr. Hale. His heretical sect in the profession were curiously addicted to philosophical studies and speculations, and probably had more sympathy with questions that bordered upon yet transcended medical science than most of the orthodox (Greville, 302).

Most likely. Here MacDonald wrote Phantastes, and in 1859, shortly after it was published, he attended

the lectures of a mesmerist, a Pole named Zamoiski, who was then exciting a good deal of talk among the clergy and fashionable intellectuals (302).

This man was, Greville claimed, the progenitor of von Funkelstein. Greville gave an example of this man's type of thought, taken from a lecture review in the Hastings and St. Leonards' News, and it is easy to see why MacDonald made fun of it in David Elginbrod; thinking it "seemed rather as if he had been giving him a number of psychological, social, literary, and scientific receipts" (David Elginbrod, II, 125; 174).

The lecturer explains all mesmeric phenomena by attributing them to the universal law of equilibrium. Like the passage of electricity from one overcharged cloud to another, so the animal magnetic fluid passes from one to another, seeking to produce an equilibrium (Greville's biography, 302).

Here, in parodied form, was the serious scientific background which MacDonald had grown up in. "No attempt even at a theory," wrote MacDonald in David Elginbrod, "showed itself in the mess of what he called facts and scientific truths. . . ." (II, 116-7; 171). But as the quotation from The Flight of the Shadow revealed, MacDonald was not beyond spiritual analogising of this sort himself, and in a late period of his career at that. His involvement with Hale's group, who had urged the lecture on him, kept these ideas afloat in his head; and to avoid hypocrisy of the worst kind, MacDonald, ever the inductive thinker, must have had some theory himself.



And he had good company in this search for a theory. Hale's group included a philologist, not the Ellis which associated with Russell, but one James Hunt, Ph.D., who had a profitable therapeutic practice in Ore, where he treated people for the psychosomatic disorder of stammering. And he in turn brought one of his patients, none other than the Reverend Charles Lutwidge Dodgson, the future author of Alice's Adventures in Wonderland.<sup>39</sup> The exact relationship of Dodgson with Hale's group and MacDonald is an enticing, if hopelessly obscured problem. But the fact remains that Dodgson and MacDonald shared many of the same ideas about fairies, basing them on such principles as Hale's group found fascinating.

A few strands may be picked up from Dodgson's letters and works. Lewis Carroll, as Dodgson is better known, discussed dreams with Tennyson, who later became acquainted with MacDonald as well. "Tennyson told me," wrote the Oxford mathematician and theologian in a letter of 1859,

that often on going to bed after being engaged on composition he had dreamed long passages of poetry ('You, I suppose,' turning to me, 'dream photographs'). . . .<sup>40</sup>

The very use of dream between MacDonald and Carroll had close parallels. Florence Becker Lennon gave an enlightening peculiarity of Carroll's:

In fact he worked even in bed, with his Nyctograph and other night-writing gadgets. The dream quality of his writings arose undoubtably from his skill in catching flashes that came in the borderland state, as well as from his ability to induce dreamy states in the daytime. A former child friend says: "He found that his most absurd ideas came to him on the borderland of dreams" (Lennon, 90).

It was one of the clichés about MacDonald, that he had one foot in the real world, and one in Fairyland. And in an interesting contrast, Carroll was an insomniac, but MacDonald was supposedly able to sleep at a moment's notice.

Like MacDonald, who had lectured on ghosts in his Highbury days, Carroll was not afraid to speculate on the nature of the supernatural, and the beliefs of the two men are strikingly similar in this, though in every case MacDonald's work may be seen as having come before Carroll's. In the late Victorian work of Sylvie and Bruno, Carroll vented his belief in fairies, and while we have no corresponding instance in MacDonald (whose theories have to be grasped from within the tales), it is possible to deduce them and compare. Carroll said that he did not "believe in Fairies with wings" (192), the sugary visions of which still give them a bad name, and such creatures were rarely found in MacDonald's works--and then, only in the very early ones. Greville even had an edition of Phantastes (London: Chatto & Windus, 1894) pulped because the John Bell illustrations over-indulged in the sugar-plum visions of fairies. Carroll saw them more as "Will-o'-the-Wisps" (198), and there were several rules for seeing them:

The first rule is, that it must be a very hot day . . . and you must be just a little sleepy--but not too sleepy to keep your eyes open, mind. Well, and you ought to feel a little--what one may call "fairyish"--the Scotch call it "eerie," . . . (191).

MacDonald had mentioned the "eerie" state in David Elginbrod, though no fairies are found within the work. What linked the two men was that same neo-Platonic dualism, wherein the spiritual world was inhabited just like the physical; and there was also the mesmerical fact that varying degrees of sleepiness caused differing mental states. Carroll was more specific in Sylvie and Bruno Concluded:

I have supposed a Human being to be capable of various psychical states, with varying degrees of consciousness, as follows:--

(a) the ordinary state, with no consciousness of the presence of fairies;

(b) the "eerie" state, in which, while conscious of actual surroundings, he is also conscious of the presence of fairies;

(c) a form of trance, in which, while unconscious of actual surroundings, and apparently asleep, he (i.e. his immaterial essence) migrates to other scenes, in the actual world, or in Fairyland, and is conscious of the presence of Fairies.<sup>41</sup>

That the "immaterial essence" or πνεῦμα could be loosened in sleep, we have dealt with before. And with the same reversing function found in MacDonald's fantasy, we find that Fairies also came into the physical world:

I have also supposed a Fairy to be capable of migrating from Fairyland into the actual world, and of assuming, at pleasure, a Human form; and also to be capable of various psychical states, viz.

(a) the ordinary state, with no consciousness of the presence of Human beings;

(b) a sort of 'eerie' state, in which he is conscious, if in the actual world, of the presence of the immaterial essences of Human beings (xiv).

Note that fairies do not have an equivalent (c) state. Carroll evidently believed that only humans could share in "the double life of those two dear children" (303). Fairies, however, did have free will (301), and so were capable of sin.

These traits should now be compared with the ones that MacDonald endowed his own fairies with; and we should look for the same psychical states in his humans, henceforth following Carroll's logical chart (which he delineated in the introduction of Sylvie and Bruno Concluded, with its (a) state, the (b) state, and (c) state). These states existed in MacDonald's works as well, from Phantastes to Lilith, but it was in the shorter fairy tales, especially the ones which appeared in Adela Cathcart, that these states became unmistakably clear--for it was in this work that MacDonald delineated his own affective theory of fantasy, weaving strands of science, theology, and medicine.



## 2.5. Dreams, Fairy Tales, and the Curing of Adela Cathcart

The novel, Adela Cathcart, finished in 1864, a year before Alice in Wonderland, has been taken (justly) to be a rather weak English novel of MacDonald's, its sole importance coming from the inclusion of his early fairy tales, including The Shadows, written in the pre-Christmas days of 1857 when MacDonald was ill and also composing Phantastes, The Light Princess, and The Giant's Heart. The plot is relatively simple: a young woman, the Adela Cathcart of the title, is ill, but the illness is suspected by the narrator "John Smith" to be of a mental nature. The successful treatment involves the reading of fairy tales, parables, and stories to her, with the addition of songs and poetry, in what is truly an early form of group therapy. Aiding John Smith are the two Armstrong brothers, one a curate, and the other a doctor, who provides a romantic interest for Adela. "Health might flow from such a source," (Adela Cathcart, I, 94), thinks John Smith, who is a very thinly disguised MacDonald. Since this is a medical matter, and not an *experimentum crucis* of physics, there are more factors than one at work.

What is Adela's problem? First, there is a diminished vital force: "If she is tired inside first, everything will tire her" (I, 27). Since physical remedies "act most rapidly in a system in movement," (I, 109), then she needs a stirring which the tales and social situation can provide. This is where the mental action becomes the stimulus. "And [so] I partly took the homoeopathic system," thinks Smith, "--the only one on which mental distress, at least, can be treated with any advantage" (I, 29). This shows that MacDonald was rather dubious (or publically dubious, at least) about the physical effect of homoeopathy, while he yet held to a mental equivalent. Adela suffers from "moral atrophy," and needs "interest, the digestion of the inner ears" (I, 236). MacDonald adds that "the

operation of mind on body is far more immediate than that I have hinted at." The fairy tales are meant to work by reviving the mental interest, the inner will to live, which is also sparked by Adela's romantic interest in the young doctor.

"But what good can stories do in sickness?" queries a sceptic (I, 235); "That depends," is the reply,

on the sickness. My conviction is, that, near or far off, in ourselves, or in our ancestors--say Adam and Eve, for comprehension's sake--all our ailments have a moral cause.

So MacDonald not only attributed psychosomatic reasons for nearly all illnesses, he went further in finding a moral cause behind this imbalance of body and soul. Here was a turning point from Liebig's battle between the inner vitality and outer atmosphere; the inner vitality was controlled, in good mesmeric fashion, by the will, which came from a moral source. As MacDonald added later,

the subjection of man to circumstance, is to be found, not in the deadening of the nervous condition, or in a struggle with the influences themselves, but in the strengthening of the moral and refining of the spiritual nature. . . . (II, 160).

Smith was further noted as "counting harmony and health all one" (I, 100), a holistic approach. All of this, of course, led to some sermonising, although a sermon, which could be considered a direct appeal to the intellect and emotions, was contrasted with the fairy tales, which would have an indirect appeal.

MacDonald thought that the direct appeal could be avoided (a sour grapes attitude, perhaps, given his lost ministry--and the division of the admired Armstrongs into curate and doctor, two fields in which MacDonald had failed, is enlightening). He wrote that "it is not necessary that the intellect

should define and separate before the heart and soul derive nourishment"; indeed, "the best influences which bear upon us are of this vague sort--powerful upon the heart and conscience, although undefined to the intellect."<sup>42</sup> A story might--and in MacDonald's fairy tales, certainly did--contain an intellectual framework; but the reader did not have to be aware of its presence. Children, without a fully developed intellect, could glean an influence from the tale, yet the child, contrary to most critical opinion on MacDonald, was not the author's most favoured audience. "Let it remain, however," he wrote,

for those older persons who at an odd moment . . . may take a little one's book, and turn over a few of its leaves. Some such readers, in virtue of their hearts being young and old both at once, discern more in the children's books than the children themselves (Ranald Bannerman's Boyhood, 287).

It must be agreed with Manlove that MacDonald did not want the reader's intellect to be too active, though, because the influencing function of the tale would be hurt by intellectual analysis. This was the gist of MacDonald's statement that

The wise and prudent interprets God by himself, and does not understand him; the child interprets God by himself, and does understand him. The wise and prudent must make a system and arrange things to his mind before he can say, I believe. The child sees, believes, obeys--and knows he must be perfect as his father in heaven is perfect.<sup>43</sup>

Self-loss, so evident in a child, aided in lowering the barriers of the will to external influence. Yet, presuming MacDonald himself was wise and prudent, he had to have an intellectual system himself, as much as he detested such, not because it was necessary for the child, but because it was necessary for the older reader--himself included.



So MacDonald's type of literature called for a certain type of reader, one who could suspend disbelief (in other words, someone who liked to read fantasy), and who could trust this sage who was delivering the message. Kaplan said of Dickens that he, too, "believed that mental power could be brought to bear on bodily illness" (Kaplan, 158), a common tenet of mesmerism, and that in his works there was

the close relationship between repulsion and attraction, the conspiracy between dominating male and subjugated female, between operator and subject, that flourishes in a certain psychological-sexual ambience so common to both the fairy tales and the actual arrangements of Victorian culture (194).

Examining Adela Cathcart, it is obvious that MacDonald built the confirmed bachelor John Smith into the role of Adela's "uncle," so that the sexual elements were proper. Indeed, the sexual relationship was saved for the doctor (who, by the way, was seen as socially inferior by Colonel Cathcart, a plain sign of the place doctors held in Victorian society). Attention was placed on Armstrong's eyes and health, the eyes, of course, having been highlighted by Braid as central to the transmission of mesmeric influence. Yet Smith was undoubtedly the leader of the group; he was the wisest-seeming character, and certainly someone that the young Adela could trust, being not in the least stuffy. This was highlighted by Smith's acceptance of a cigar from the curate on the train--for smoking on trains was an illegal activity at the time.<sup>44</sup> Smith claimed to be old, but made plain that he was young inside. In this, he was really an opposite of von Funkelstein, who claimed to be young, yet was not. Funkelstein commanded his subjects, whereas Smith persuaded. And the moral opposition between the two men was all too apparent, the two being, in MacDonald's own words, "moral antipodes" (The Tragedie of Hamlet, 85).

Since, however, the main influence was coming from the tale and not

the operator, then what exactly was in the tale to produce such an effect? First of all, it was made plain that the subject should be in sympathy with her feelings as moved by the tale (Adela Cathcart, I, 235). This was produced by creating a correspondence between the character of the tale and Adela. The correspondence did not have to be direct, either, as the heavy-hearted Adela was read a light-hearted tale (literally, The Light Princess).<sup>45</sup> There appeared here something of MacDonald's reversing propensity, as the princess of the tale needed more gravity, i.e. needed not to be so light-hearted. Yet Adela was also given a direct correspondence by the clergyman, who read The Bell. "I believe," Smith says about this mournful tale, "that he had chosen the story on the homoeopathic principle" (I, 240). In these instances, we can clearly see how MacDonald's mind looked on both sides of an issue.

These correspondences were further induced by the mesmeric use of sleep. Smith argues that since "so much of our life is actually spent in dreaming, there must be some place in our literature for what corresponds to dreaming. . . ." (II, 169). Dream-states were a source (as was Nature, from which their images were derived--and Braid, of course, knew that Nature mesmerised) of "new mysterious feelings" which were

indications of wells of feeling and delight which have not broken out of their hiding places in our souls, and are only to be suspected from those rings of fairy green that spring up in the high places of our sleep (II, 170).

This subjective state brought the subject closer to their inner self, and the subjective feeling replaced objective thought. In a later novel, Wilfrid Cumbermede, MacDonald stated that

No one can deny the power of the wearied body to paralyze the soul; but I have a correlate theory which I love, and which I expect to find true--that, while the body wearies the mind, it is

the mind which restores vigour to the body, and then, like the man who has built him a stately palace, rejoices to dwell in it. I believe that, if there be a living, conscious love at the heart of the universe, the mind, in the quiescence of its disturbed contact with its origin, the heart of creation; whence gifted with calmness and strength for itself, it grows able to impart comfort and restoration to the weary frame . . . Mere physical rest could never of its own negative self build up the frame in such light and vigour as come through sleep.<sup>46</sup>

Liebig's inner vitality had been equated with the soul; and here in sleep--and not just rest, or the (b) state--occurred the inner-outer link of soul and external forces.

Since the dream-state had close parallels with the mesmeric state, then the subject's reaction to the fairy tale would parallel the entry into the dream-state and the mesmeric state. Adela's reaction to the clergyman's reading of The Bell exhibited this entry. First of all, the clergyman

read in a great, deep, musical voice, with a profound pathos in it--always suppressed, yet too much for me in the more touching portions of the story.

"One interruption more," he said, before he began, "I fear you will find it a sad story."

And he looked at Adela (Adela Cathcart, I, 240).

MacDonald was then careful to give Adela's outward appearance:

Adela offered no remark upon the story, and I knew from her countenance that she was too much affected to be inclined to speak. Her eyes had that fixed, forward look, which, combined with haziness, indicates deep emotion, while the curves of her mouth were nearly straightened out by the compression of her lips. I had thought, while the reader went on, that she could hardly fail to find in the story of Elsie some correspondence to her own condition and necessities: I now believed she had found that correspondence (I, 279-80).

Her eyes, however, being fixed and forward, are not in the up and inward position of the self-hypnotic state; instead, she has her attention on the



clergyman, whose euphonious words have an influence on her. She seems, as John Smith thinks, to "digest" the story (II, 1-2).

This mental digestion spurs her psychic condition; but to work, she has to will it herself. Among the group that tells Adela stories, a few balk at John Smith's fairy tale prescription, and here MacDonald takes the platform to defend them. The Colonel, Adela's father, is criticised by Smith for "observing only *ab extra*, and without being in rapport with her feelings as operated on by the tale (I, 235). Much more irritating to Smith is Mrs. Cathcart, Adela's aunt, who denigrates the tales and as a result derives no obvious benefit from them. She doubts the reality of fairy tales, and asks if it would be right to introduce church ceremonies into them (referring to the tale of The Light Princess). Evidently, this was John Ruskin's objection as well, for the famous critic, who met MacDonald while Adela Cathcart was being written in 1863, sent MacDonald a letter in which he declined being the newly-born Maurice MacDonald's godfather on the grounds that he himself was a "Pagan," complaining that:

. . . You did make me into Mrs. Cathcart. She says the very thing I said about the fairy tale. It's the only time she's right in the book--you turned me into her first and then invented all the wrongs to choke up my poor little right with. I never knew anything so horrid.<sup>47</sup>

MacDonald had retorted Ruskin's view through John Smith, who argued that:

. . . if both church and fairy-tale belong to humanity, they may occasionally cross circles, without injury to either. They must have something in common. There is the "Fairy Queen" [sic] and the "Pilgrim's Progress," you know, Mrs. Cathcart. I can fancy the pope even telling his nephews a fairy-tale."

"Ah, the pope! I daresay" (I, 129).

Oddly enough, MacDonald did not seem to have followed his own advice in

regards to his own children, as the preface to Dealings with the Fairies admitted. "You know," MacDonald wrote to his children, "I do not tell you stories as some papas do." It was just possible, however, that because of his lung problems, MacDonald had been forbidden to talk for a prolonged period; yet he had recovered sufficiently by 1872 in order to speak on his American tour (which itself gave him asthmatic attacks), and Greville stated that he recalled his father's readings of The Giant's Heart. MacDonald may have been saying that his stories were different. Anyway, the Victorian practice of reading bedtime stories to their children must have aided the ability of the tale to induce the dream-state. Note also that the clergyman had a deep, musical voice: MacDonald maintained that, like a fairy tale, "The best way with music is not to bring the forces of our intellect to bear upon it, but to be still and let it work on the part of us for whose sake it exists."<sup>48</sup> The obsessing and emotional power of the fairy tale would be hindered by intellectual analysis, but this did not preclude the intellect totally--John Smith himself kept a distance from the tales, analysing how their power worked on Adela, even though he admitted that he felt the emotional impact as well. The tales could work on those two main areas which had close contact with the sympathetic and parasympathetic nervous systems: the brain and heart. "If any strain of my 'broken music' makes a child's eyes flash, or his mother's grow for a moment dim, my labour will not have been in vain," wrote MacDonald ("The Fantastic Imagination," 322). But the critic, while acknowledging the emotional impact of the story, must be like John Smith and look at the tales intellectually. And in this connection, one tale told to Adela, The Shadows, was revealing for the way in which it showed how a person overcame illness mentally, and with the aid of phantasms.

### 2.5.1. The Curing of Ralph Rinkelmann

As mentioned, The Shadows was MacDonald's first fairy tale, written in rough form at the time of the writing of Phantastes and while MacDonald himself was ill. The tale concerned a likewise ill man, Ralph Rinkelmann, who was feverish and delirious, a state conducive for phantasms, as MacFarlane indicated. While on the indistinct but graduated border between life and death (a gradation found in its analogue, waking and sleeping), Rinkelmann is snatched away to be king of the fairies, "For it is only between life and death that the fairies have power over grown-up mortals" (Adela Cathcart, II, 81). Because "in Fairy-land the sovereignty is elective," it is implied that Rinkelmann has some control over these phantasms if he so wills it. The fairies may be rationalised as phantasms of his own making, and while the specific ailment is not named, the narrator says that the man has been chosen because he makes a living by comic sketches, "and all but lost it again by tragic poems," a contrast pointing towards melancholy as the pre-disposing factor. This, of course, is Adela's problem as well, and through this she finds correspondence in the tale.

While Rinkelmann is in Fairyland, (Carroll's (c) state), gnomes, goblins, and other nasty denizens run amok around the sick king, but by "strong and sustained efforts, he succeeded, after much trouble and suffering, in reducing his subjects to order" (II, 82). Having done this, Rinkelmann comes to and finds himself in his bed. Thus, being in his room, he has ascended the order from (c) up to (b), because even though he is aware of the normal room when he comes to, there are still goblins in the room, and "like the underground goblins, they were very different as well, and would require different treatment" (II, 83). But they are still "his subjects, too." While Ralph "nearly fell asleep," (II, 84),



indicating how in the (b) state he is drowsy but not fully asleep, one of the Shadows approaches him and lifts a dark fore-finger, drawing "it lightly, but carefully, across the ridge of his forehead, from temple to temple" (II, 87). This, of course, was a well-known device for inducing the mesmeric state, and it was after this that Rinkermann became even more "eerie" (II, 88), and descended back into the (c) state. Here he met the full panoply of "The human Shadows. The Shadows of men, and women, and their children" (II, 99). MacDonald was careful to state that they were not Platonic shadows, but living ones instead.

MacDonald had literary foundations for these Shadows, which Otto Rank's classic study, The Double, illuminated.<sup>49</sup> Rank noted the "equivalence of the mirror and shadow as images, both of which appear to the ego as likeness" (10). Rinkermann's Shadows did not have his likeness, but they could change form, and also could show him images which reminded him of his own condition. They were most active when Rinkermann was drowsy or asleep, which was in accordance with the literary shadows of Hoffman and the like (57). Since they were personal, they had a personal effect. MacDonald portrayed the effect of Shadows on two people who had personal significance for him, a writer and a clergyman. For the writer, the Shadows acted out a play in front of him, and so, being subservient to him, acted the part of his own imagination. For the clergyman, the Shadows worked through his conscience. The clergyman's effect was of interest: he studied his sermons "In the looking glass" (II, 118). This made him "fair game", as his self-centredness caused the doubles to appear. Darwin's effect on Victorian society was seen here, in that the clergyman saw himself as an ape. This shamed him, and forced him to switch his centre of interest from himself toward other people: another method of ego- or self-loss.

A mirror reversed, and the Shadows were indeed opposites, but not exactly in the sense of Platonic Ideal. "Are you not the shadows of chairs and tables, and pokers and tongs, just as well?" (II, 99) asks Rinkelmann. They are not: as souls, they are the counterparts of living creatures. "It is only the twilight of the fire," a Shadow tells Rinkelmann,

or when one man or woman is alone with a single candle,  
or when any number of people are all feeling the same thing at  
once, making them one, that we show ourselves, and the truth of  
things (II, 100-1).

This accorded with Rank (The Double, 22-3), and bordered on spiritualism; one Shadow calls the creatures in the mirror ghosts, and as Rinkelmann is interrupted and cannot reply, MacDonald deliberately side-steps the issue. As a mirror reverses an image, the Shadow's sermon relates that Shadows are reversed from people: they do not die like humans, they sleep all day and are awake at night (when a person dreams), they forget where men remember, and if they rebel with their will, they thicken into mortal bodies, casting shadows, and thus become human (II, 119). "They're body-ghosts," wrote MacDonald, "they're not soul-ghosts" (II, 131). Humans, on the other hand, willed themselves into Shadows without a body (which therefore meant that they willed their own death); and so we find that whereas a Fall from grace brought death to humans, it brought a mortal life to Shadows. This was very consistent with the reversing function that Rabkin attributed to MacDonald.

"Just fancy," speculates Rinkelmann, "what it might be like if some flitting thoughts were to persist in staying to be looked at," i.e., if these phantasms take bodily form. The Shadow answers that only "when our thoughts are not fixed upon any particular idea, that our bodies are subject to all the vagaries of elemental influences" (II, 103). This was the opposite of

mesmerism, as a hypnotist had his client's thoughts fixed upon an object, a mirror, or watch, etc., and thereby influenced their mind and body with suggestions. Shadows, who were hypnotised (the opposite way from humans, by not focusing their thoughts on an object), became more material; humans, then, became more spiritual. The king Rinkelmann cannot hear Shadow speech because of his "corporeal organs," so the Shadow performs a "strange manipulation of his head and ears; after which he could hear perfectly, though still only the voice to which, for the time, he directed his attention" (II, 112). Rinkelmann longs to take the technique back to the world of men and women; the focus of attention for him is not another man or woman, but a helpful Shadow; and so, following the reversing function, a helpful man or woman should be able to manipulate a Shadow of another. It must be noted that speech is emphasised as the reason and sense for the manipulation, as MacDonald always expressed the desire to spread the word orally instead of by the written method.

The Shadows like twins, we are told, for they are the human's twin in the mirror; the child's personal shadow stands, in MacDonald's words, "beside itself" (II, 109). As the Shadow reflects the person's inner life, the worse that the person's inner condition becomes, the more dreadful the Shadow. The alcoholic reaches a point where he suffers *delirium tremens* (II, 116). He escapes again by turning his attention away from himself. Rank pointed out that self-love made for fear of death, so that loss of self reflexively made for a good death (Rank, 78); and so, given the death=sleep analogy, we may make sense of MacDonald's emphasis on the loss of self, which found expression in Lilith as the giving in to sleep. But this already appeared in The Shadows, as the Shadow knew that if it fought sleep wilfully, it returned to a mortal body (II, 120-1). Since humans were reversed, then the human that did not fight sleep



went into an immortal body.

There were other classes of Shadows. MacDonald stated that angels were white shadows thrown from the Light of Lights (II, 147), which did not belong to him (i.e. his mind). And there were other, stranger Shadows, which said to him only what he alone could tell, for MacDonald believed that each person interpreted the eyes or soul of spiritual things differently. These outside Shadows were revealed to a man who sat much alone and thought a great deal; the vision was a mystical experience, of the kind known to saints. Rinkermann was glad that he was a man; Shadows could not cross the boundary into such mystical states, and melted away from the holier Shadows, or angels, who, not being subject to the personal imagination, were therefore constant, in marked contrast with the Shadows' mutability. Men and women had bodies, which the Shadows lacked, and so existed in both the inner and outer world. They also had long-term memory, which was what gave them their individual selves (life beyond the grave, it seems, would mean little if no memory of the earthly life went with it). It should be remembered that in A Hidden Life the Memory was what conjured up the images for the mind to clothe; Shadows were subjected to this manipulation and could do none themselves.

It is Mrs. Rinkermann who gives an outside observation on Rinkermann's state: she notes that, right after Rinkermann has brought his rebellious subjects to order, he seems much better. So what aids his health is his control over these inside Shadows, which appear only after Mrs. Rinkermann has left the room, and then only in the gloaming (the boundary between night and day, when fairies traditionally come out). This suggests the integration of Jackson's polypsychic self: which, curiously enough, seems antagonistic to

MacDonald's urge for the loss of self. Probably it is the whole self which must be lost, and then, only after it has integrated itself.

### 2.5.2. Adela Cured

The reading of tales to her, combined with her new love interest and the doctor's prescriptions, finally sparks Adela's will to live, improving her health. But, in keeping with both homoeopathic and mesmeric principle (because, in the mesmeric, too, the subject was forced to undergo a crisis while in the sleep state), she does have a small crisis before her disease totally disappears. MacDonald acknowledged this by remarking through John Smith that "a disease sometimes goes out with a kind of flare, like a candle--or like the poor life itself" (III, 147). For the final diagnostic, MacDonald gives the *experimentum crucis* statement (III, 354), for "there were other causes at work for Adela's cure" (III, 161-2). With this, his rather eccentric belief in the healing power of fairy tales and homoeopathy could be conditionalised, disclaiming a complete power for them. But this did not excluded such power totally, and MacDonald kept up his faith, at least through the late 1870s.

Evidence for this came from his "A Letter to American Boys."<sup>50</sup> Though the letter was printed in 1878, most critics have overlooked the fact that the main portion of this letter also appeared in a new edition of Adela Cathcart, indicating its relevance to the work.<sup>51</sup> In both publications MacDonald likened his fairy tales to the effect of a wizard who made his thoughts take form, and who could control the dreams of a young boy. In the letter itself, MacDonald apologised that he was "uttering no word, only writing," but added that words and writing were "in like manner, with divine differences" (Gifts of the Child Christ, I, 10-11). Here again we see the frustrated Congregationalist sublimating

his preference for the spoken sermon over the written word; and, more importantly, the mesmerist, who worked best by coercing his subject directly with spoken instructions. The dream wizard (MacDonald, of course) gives the boy a specific dream in which a voice suggests self-correcting ideas; and when the boy does these things, outer objects respond to his new internal state. He is caught up within himself, and thus his dream puts him in a prison; his mind is dirty, as is his cell, and so he has to clean both. Inner states, then, were reflected in outer images. If we find Smith/MacDonald approving melancholic tales for the depressed Adela on the homoeopathic principle, we also find the wizard/voice placing the boy in the imprisoned dream which reflects his own mental state. The voice suggests work, cleansing, and self-correction, which no proper Victorian would disapprove. And having corrected his dirty cell by sweeping, etc., the boy awakens to the last "flare" of his illness, being grouchy, with his soul disquieted. Mental correction, then, is not enough: there has to be a corresponding action in waking life, proving the will's resolve. This is not done until the boy hears his mother's voice and relates it to the voice in his dreams; his conscience, if you will. A correspondence is formed, the boy repeats the virtuous actions of his dream, and so improves.

So here was another situation in which a wizard/mesmerist/or homoeopathist invoked a crisis in the dream-state, corresponding to the illness, *similia similibus curantur*, and so spurred a healthy improvement. MacDonald could not invoke a dream-state with his voice, perhaps, but through his writing he could simulate a dream for the reader, and hope to recreate the same effect. "I had entered the secret places of my own hidden world by the gate of sleep," he finished Adela Cathcart, "and walked about them in my dream" (III, 356). To create this effect, he had relied on good scientific knowledge of dreams, as well as more suspect ones, in shaping his



science-fantasy; and since this science-fantasy also contained various mythic devices, we must now turn to the theories of myth which by necessity existed side-by-side with the scientific theories.

## 2.6. Footnotes for Chapter 2

<sup>1</sup> George MacDonald, Alec Forbes of Howglen, in three volumes, (London: Hurst and Blackett, 1865), I, 221; also, one volume (London: Cassell and Company, 1927), 108.

<sup>2</sup> Letter of George MacDonald in Greville's biography, 144.

<sup>3</sup> George MacDonald, Within and Without, in The Poetical Works of George MacDonald, I, 1-131. One of the more astute critics of MacDonald, Richard Reis, first remarked in his George MacDonald (New York: Twayne Publishers, Ltd., 1972) upon this sublimation of the need to preach in MacDonald's written works (Reis, 32). But Reis overlooked MacDonald's medical career sublimation. This was coequivalent with his theological leanings, as was evidenced in a rather unusual tale of MacDonald's, The History of Gutta-Percha Willie (London: Chatto & Windus, new edition, 1883), which also appeared in serial form in Good Words for the Young. Willie, who turned Priory Leas' well water into a hydropathic health spa (and who, incidentally, ran a stream through the yard like Colin in The Fairy Fleet), said of the doctor which he would eventually become that "It's not the outside of a man's body he helps, but his inside health--how he feels, you know" (169). So attention should be paid to the title of this long poem, Within and Without, as it evinced the first beginnings of MacDonald's interest in the relation of the inner and outer, which necessarily hinged upon the medical question as well as the theological. MacDonald also expressed this same view in The Miracles of Our Lord (London: Strahan & Co., 1870), which explored Christ's miracles and came to the conclusion that the inner state of the individual affected was the prime factor in the working of the cure; but just as the will needed to work both in the dream and in the waking act, so it did in the miracle: "In the act came the cure, without which the act had been confined to the will, and had never taken form in the outstretching [of the withered hand made whole]. It is the same in all spiritual redemption" (53). There was also another, and most obscure, poem by MacDonald, "The Sangreal," which appeared in Good Words for 1863, ed. by Norman MacLeod (London: Strahan & Company, 1864), 454-5, and which placed emphasis on the internal in finding an external object, the Holy Grail. MacDonald evinced no little interest in the Arthurian legend, and was a friend of the Reverend R.S. Hawker who lived at Tintagel castle, and who also wrote a poem on the Sangreal.

<sup>4</sup> Reis, 60-61.

<sup>5</sup> J. Müller, Elements of Physiology, translated from the German, with notes, by William Baly, first volume (London: Taylor and Walton, 1838).

<sup>6</sup> George MacDonald, Paul Faber, Surgeon, in three volumes (London: Hurst and Blackett, 1879), I, 274; also, one volume (London: Kegan Paul, Trench, Trübner, & Co., Ltd., 9th ed., n.d.), 159. The atheistic Faber, making experiments



on his own, had come to the conclusion that "no form of life appeared where protection from the air was thorough" (I, 272; 158), a correct conclusion as Pasteur proved. Wingfold had appeared as a character earlier, in what MacDonald considered to be his best novel, Thomas Wingfold, Curate, in three volumes (London: Hurst and Blackett, 1876); also, the one volume (London: Kegan Paul, Trench, Trübner & Co., Ltd., 1906). The novel featured an early account of student drug abuse in the form of Leopold Lingard, who became hooked on an unnamed Indian drug and committed murder.

<sup>7</sup> The controversy about beneficence and malevolence was, of course, the result of the impact that Charles Darwin had on Victorian society. Greville noted that MacDonald had read Darwin's early works. In Leonard Isaacs' Darwin to Double Helix: The Biological Theme in Science-Fiction (London: Butterworth's, 1977), some of the effects on literature of Victorian science and Darwin's theories were surveyed. Isaacs noted that Bacon, MacDonald's hero, involved himself in "an activist science in which the control of nature would lead to the relief of man's estate" (41), but this seems to have been reversed by MacDonald, whose emphasis was on the improvement of man internally, instead of externally, as was the case in technological controls of nature. Isaacs also noted that there were two periods after Darwin: that in which there was controversy and satire, and that in which religious doubt was followed by "compromise and conciliation" (13). MacDonald was in the last stage all along. His optimism about the beneficent qualities of nature was remarked upon by G.K. Chesterton in his Autobiography (London: Hutchison & Co., Ltd., n.d.), 171-2.

<sup>8</sup> Gary Kern, "The Search for Fantasy," in Bridges to Fantasy, 184.

<sup>9</sup> Müller, Elements of Physiology, vol. II, (p. 1363), which appeared in 1842, a seemingly important year in MacDonald's own development.

<sup>10</sup> Ebenezer Henderson, Divine Inspiration; or, the Supernatural Influence exerted in the Communication of Divine Truth; and its Special Bearing on the Composition of the Sacred Scriptures (London: Jackson and Walford, 1836), 72. Henderson, in the first lecture, made a survey of neo-Platonic literature which dealt with inspired dreams, and there is much work to be done on this as regards MacDonald. For example, the quotation from Philo, who "regarded the absolute cessation of mental activity on the part of the persons inspired as indispensable to their reception of supernatural influence" (43), gives us a valuable clue as to where MacDonald derived his known propensity for the "loss of self" in garnering religious truth. Müller indicated that self-awareness was a product of experience, and that the newly-born babe could not easily tell inner from outer (II, 1080). MacDonald therefore had a difficult task--to ask the reader to go against experience; and it is to be expected that his exhortation for the adult to return to the childlike state, apart from its obvious Biblical foundations, might arise from the fact that a child had less self-awareness. Incidentally, when MacDonald used the verse of Isaiah 40:28 to comfort the disturbed characters of David Elginbrod, he had Henderson's Hebraic translation of The Book of the Prophet Isaiah (London: Hamilton, Adams, and Co., 2nd ed., 1842) as a guide. Henderson urged the "scientific treatment of Hebrew philology" (iii), and in translating Isaiah 40:28, ". . . His understanding is unsearchable," he footnoted that "The Eternal and Immutable Creator is incapable of exhaustion, both as it respects power and wisdom" (326). MacDonald too believed that God was infinite because He



always gave Mankind something toward which to grow.

<sup>11</sup> Such distinctions, of course, were already found in neo-Platonic writings. See C.S. Lewis's The Discarded Image (Cambridge: Cambridge University Press, 1967), for a good survey of these types, particularly those found in Macrobius (63-64). There is every indication that MacDonald knew these early writings very well indeed.

<sup>12</sup> The grotesqueness of the creatures in MacDonald's two famous fairy stories, The Princess and the Goblin (first published in Good Words for the Young, and republished in book form by the same Strahan and Co. publishers, 1872), and most particularly its sequel, The Princess and Curdie (which again appeared in Good Words for the Young, near the end of MacDonald's editorship, but was republished in book form by Chatto & Windus, 1883), have long been cause for comment, with the inevitable conclusion that they were the result of a contemplation and reversing of Darwin's theories. Prickett believed that MacDonald leaned more toward Lamarkian views instead; but whichever, MacDonald was still more interested in the survival of the morally fittest, for as always, the internal state interested him more than the external, and the spiritual development was a greater asset than any material one. Greville, by the way, immensely approved (an unusual feeling by his normal standards) and even foreworded the play made from The Princess and the Goblin, dramatised by Grace Calvert Holland (Oxford: Erskine and MacDonald, Ltd., 1926).

<sup>13</sup> George MacDonald, The Portent, in The Portent and Other Stories (Edinburgh: Morrison and Gibbs Limited, 1924). MacDonald disclaimed that this was only written for the tale. This Centenary edition (the first edition was missing from the National Library) was notable for having been published with a Clan Donald insignia on its back; MacDonald was well aware of his origins, giving it a mention in A Hidden Life, so it was with some irony that the protagonist of The Portent was a Campbell.

<sup>14</sup> A.W. MacFarlane, Dreaming (Edinburgh: Oliver and Boyd, 1891).

<sup>15</sup> In "The Fantastic Imagination," in A Dish of Orts, MacDonald wrote that "... where his object is to move by suggestion, to cause to imagine, then let him assail the soul of the reader as the wind assails an aeolian harp" (this did not appear in Orts; 321). Manlove has taken the aeolian harp reference to imply randomness, but as Müller's lengthy exposition on music showed, there was a firm structure (the mathematical precision of the vibrations) in the strings of a harp--the wind or author picked these these structures at will, and any consistency in plucking, which was analogous to keeping a straightforward allegory, would be extremely tiresome--but sleep-inducing itself. Note that MacDonald said that his object was "to move by suggestion," a motive of hypnotism.

<sup>16</sup> "At all events we could not do without wind. It all depends on how big our lungs are whether the wind is too strong for us or not," MacDonald wrote in At the Back of the North Wind, in Good Words for the Young, 1870 volume, 84. The lungs were recognised, following the atmospheric theory, to be on the border between the inside and outside.

<sup>17</sup> Memoir of Sir James Y. Simpson, Bart., with an Account of the



Funeral and the Funeral Sermons (reprinted from the "Daily Record," May 14, 1870) (Edinburgh: John Maclaren, 1870).

<sup>18</sup> This little tract was reprinted with the above memoir of Sir James Simpson, from the "Daily Review" of the same date. The analogy of sleep with death was not new, of course. Homer's Iliad mentioned that Death and Sleep were brothers; Night was their nurse. MacDonald, in his annotation of The Tragedie of Hamlet, Prince of Denmarke (London: Longmans, Green, & Co., 1885), took special note of Shakespeare's lines:

..... To die--to sleep.--  
--To *sleep*! perchance to *dream*!

and made the revealing statement that Hamlet "had been thinking of death only as the passing away of the present with its troubles; here comes the recollection that death has its own troubles--its own thoughts, its own consciousness: if it be a sleep, it has its dreams . . . but there is the question of the character of the dreams. This consideration is what makes calamity so long-lived!" (124). And also what makes the dreams of Anodos and Vane so interesting. It is apparent that MacDonald believed that just as the life during the day was reflected in the dreams at night, so was life itself reflected in the dreams of death. But closer to MacDonald's own age was Shelley's metaphysical poetry which, of course, had classical foundations as well. There was Queen Mab with "Death and his brother sleep," from The Poetical Works of Percy Bysshe Shelley, ed. by Mrs. Shelley in four volumes (London: Edward Moxon, 1839), 3, and Alastor; or the Spirit of Solitude, with its inverting question,

Does the dark gate of death  
Conduct to thy mysterious paradise,  
O Sleep (119)?

<sup>19</sup> James Braid, Neurypnology; or the Rationale of Nervous Sleep, considered in Relation with Animal Magnetism (London: John Churchill; Edinburgh: Adam and Chas. Black, 1843).

<sup>20</sup> Darko Suvin, in his Victorian Science-Fiction in the U.K. (Boston: G.K. Hall and Co., 1983), gave nothing particularly new when he wrote that ". . . the mesmeric condition is an individual approximation to the "Death-purged" cognition, and becomes obscenely horrible only when used to arrest death itself and the attendant mortality and omniscience (as in 'The Case of M. Valdemar')" (313). Vane's fight against sleep, or death, rather, would then be part of this "Death-purged" cognition; and MacDonald certainly knew about Poe, whom he mentioned in David Elginbrod (II, 276; 233). Indeed, Donal Grant (see footnote 23) reeked of Poe's influence, too, and seemed to be an answer to it; for example, the mad, drugged-crazed Lord Morven hallucinated freely, suffering from guilt about having bricked his wife alive in a hidden room, though he finally repented at the end. The pair made an interesting contrast: the Gothic atheist and the Gothic ex-minister.



<sup>21</sup> James Braid, The Power of the Mind Over the Body: An Experimental Inquiry into the Nature and Cause of the Phenomena Attributed by Baron Reichenbach and Others to a "New Imponderable," (London: John Churchill; Edinburgh: Adam and Chas. Black, 1846).

<sup>22</sup> James Braid, Observations on Trance: or, Human Hibernation (London: John Churchill; Edinburgh: Adam and Chas. Black, 1850), 27.

<sup>23</sup> George MacDonald, Donal Grant, in three volumes (London: Kegan Paul, Trench, Trübner, and Co., 1883); and the one volume by the same company, 1905. The distressed Lady Arctura, observing how her uncle had drugged Donal's wine, commented with a straight face that "my uncle is in the habit of taking some horrible drug for the sake of its effect on his brain. There are people who do so" (II, 67; 159). The drug was unnamed, but it was suggested that it was not an opiate: and the hallucinations suffered by Donal implied, along with the time distortion involved, that hashish was the cause (and either this or opium was the drug used by Leopold Lingard of Thomas Wingfold, Curate). MacDonald commented on the dazed Donal's hallucinations that "whether these forms [of existence] had relation to things outside him, or whether they belonged only to the world within him, he was unaware" (II, 58; 155). Here was yet another way of reducing the ego, but MacDonald rightly disapproved.

<sup>24</sup> For a book which compliments Kaplan's study of this period, see Robert Lee Wolff's Strange Stories: and other Explorations in Victorian Fiction (Boston: Gambit INCORPORATED [sic], 1971), particularly The Novel and the Neurosis: Two Victorian Case Histories, (71-141), which related the interest of Harriet Martineau and Laurence Oliphant in the curative powers of mesmerism. MacDonald, as editor, had some dealings with the Oliphants and Mrs. Martineau, and certainly knew Garth Wilkinson, whom Wolff mentioned (102), because Greville said that MacDonald had consulted the man about his lung problems.

<sup>25</sup> James Braid, Magic, Witchcraft, Animal Magnetism, Hypnotism, and Electro-Biology: being a digest of the latest views of the author on these subjects (London: John Churchill; Edinburgh: Adam and Chas. Black, 1852). Braid quoted a Mr. J.J.G. Wilkinson (James John Garth?), who said that "The atom of sleep is diffusion; the mind and body are dissolved in unconsciousness . . . . The unit of hypnotism is intense attention, abstraction--the personal ego pushed to nonentity" (54). So loss of self would be found in the hypnotised state as well as in the young child, religious mystic, and drugged person.

<sup>26</sup> D.M., Memoir of the Late Dr. Rutherford Russell (London: Henry Turner and Co., n.d., though it seems to have been reprinted from The British Journal of Homoeopathy of April, 1867), 13. The company was interesting. MacDonald always showed a flair for philology, learning several languages, including German, Greek, Dutch, and Italian; and it was in connection with the last language that his friendship with Count Saffi concerns us. In an interview with the Italian translator of Phantastes, Giorgio Spina, at his home in Genoa, on June 30, 1982, Spina told me that he believed Padre Giacomo to have been the counterpart of several Italian priests in MacDonald's works, though MacDonald knew Saffi, a Roman Catholic, first. Spina impressed upon me the influence of Italy in MacDonald's writings; the thunderstorm at St. Margherita, for instance, and earthquakes, most notably present in A Rough Shaking (London: Blackie & Son, 1891). This book also marked MacDonald's interest in



the fire-fly, which one of the characters in A Rough Shaking saw in Italy for the first time (35). Bio-luminescence fascinated MacDonald, fitting in as it did with his metaphorical use of light, and we shall note a fire-fly in his last fairy tale, The History of Photogen and Nycteris.

<sup>27</sup> John Rutherford Russell, The History and Heroes of the Art of Medicine (London: John Murray, 1861).

<sup>28</sup> It is probable, if unprovable, that MacDonald referred to Russell's Art and History of the Heroes of Medicine when writing Adela Cathcart; in giving a fox-hunting scene, MacDonald (much to the horror of animal liberationists, no doubt), either humorously or sarcastically suggested that the fox hunt might be fun for the fox as well as the hunters--directly echoing Russell's more critical aside in the Art and History, that fox-chasing was mere "pass-time" (151).

<sup>29</sup> See George MacDonald, "A History of Individual Development," in Orts and A Dish of Orts (51; 51).

<sup>30</sup> John Rutherford Russell, Homoeopathy in 1851 (Edinburgh: James Hogg; London: R. Groombridge and Sons, 1852).

<sup>31</sup> Andrew Combe, "On the Observation of Nature in the Treatment of Disease," in Homoeopathy in 1851, 83-124.

<sup>32</sup> John Rutherford Russell, "Homoeopathy *via* Young Physic," in Homoeopathy in 1851, 125.

<sup>33</sup> Jackson, 19. "Paraxis," she wrote, "is a telling notion in relation to the place, or space of the fantastic, for it implies an inextricable link to the main body of the 'real' which it shades and threatens . . . A paraxial region [in optics] is an area in which light rays seem to unite at a point after refraction. In this area, neither object and image genuinely reside there: nothing does. This paraxial area could be taken to represent the spectral region of the fantastic, whose imaginary world is neither entirely 'real' (object), nor entirely 'unreal' (image), but is located somewhere indeterminately between the two." As optics played a large part in the cognitive area of MacDonald's science-fantasy, we shall return to this with his own colour code.

<sup>34</sup> John Rutherford Russell, Affections of the Nervous System; including Epilepsy, etc. (London: Leath and Ross, n.d., probably late 1850's), 4. MacDonald's skin ailments were also recognised as psychosomatic: in his The Skin and its Diseases (London: Leath and Ross, n.d.), Russell remarked that "It is natural to expect that living boundary [the skin] which separates the world within us with its multitudinous and incessant operations from that without us whence all the materials for the works are derived, the great medium of intercourse between these two allied yet distinct creations . . . [with] the sky of the mind . . . should be the seat of as many morbid appearances as the number of its uses is great and various" (18). MacDonald, who had his own skin problems, stated that "Men shrink more from skin-diseases than any other. [Footnote] And they are amongst the hardest to cure; just as the skin-diseases of the soul linger long after the heart is greatly cured" (The Miracles of Our Lord, 88).

<sup>35</sup> In a comment that may or may not be about the author George



MacDonald, Deas Cromarty, in Scottish Ministerial Studies (London: Hodder and Stoughton, 1892), said of one Mr. George MacDonald of Aberdeen, that he was an "unfulfilled prophecy," and that he had a speech pattern which, at first low and guttural, would erupt, and "Suddenly, as it were the fling of pipes, [there came] a wail charged with keen force and weird entreaty" (172).

<sup>36</sup> John Rutherford Russell, The Heart: Its Functional and Organic Diseases (London: Leath and Ross, n.d., again probably late 1850's), 15. "Not only with the brain," he had conjectured, "the original material source of all mental and emotional perturbation, but with every part of the body endowed with sensation, does the heart maintain an active sympathy. . . ." (6). MacDonald's incessant harping on the heart could just well proceed from knowledge of this action.

<sup>37</sup> John Rutherford Russell, Hints on Diet, with Special Reference to Homoeopathy (London: Leath and Ross, n.d., though it was previously published in The British Journal of Homoeopathy in 1855), 20. He added that "the over-active brain monopolizes the vital energy, and paralyses to a greater or lesser extent, the other portions of the nervous system. . . ." (21). This "vital energy" was Liebig's domain, and it should be noted that in the preface, Russell mentioned that he was a friend of none other than William Gregory.

<sup>38</sup> John Rutherford Russell, On Digestion; and the Structure and Uses of the Liver (London: Leath and Ross, n.d., again late 1850's), 36. As part of his argument, he struck at the heart of Liebig's early works by stating that animals were now known to possess a chemical power of transmutation (which Liebig had attributed solely to vegetative life).

<sup>39</sup> Charles L. Dodgson (Lewis Carroll), Alice's Adventures in Wonderland (London: MacMillan and Co., 1865). Greville's delight in the author and the MacDonald family's handling of the original manuscript are well-known; less well-known, perhaps, is the tremendous influence that MacDonald probably had on the author (and not necessarily the other way around, as Carroll's letters complain of MacDonald's distance). Greville mentioned that Carroll had read the manuscript for David Elginbrod--which itself dealt almost entirely with the sort of issues that were bandied around Dr. Hale's group. In the introduction to Sylvie and Bruno (London: MacMillan and Co., 1889), Carroll confessed that "I do not know if 'Alice in Wonderland' was an original story--I was, at least, no conscious imitator in writing it--but I do know that, since it came out, something like a dozen story-books have appeared, on identically the same pattern" (xii). MacDonald's Phantastes was on this same pattern, and before Carroll's. It was also noteworthy that in Sylvie and Bruno Carroll made some remarks on the reversing of Darwin's theory (64)--a reversing which has been held to account for the goblins in The Princess and the Goblin. Here too, Carroll's remarks on coloured rays and their action on the retina (which, since it had reversed images, indicated, as he teased, that the brain was reversed itself), showed another feature found earlier in MacDonald (242-3).

<sup>40</sup> Florence Becker Lennon, Lewis Carroll (London: Cassell and Co., Ltd., 1947), 73.

<sup>41</sup> Lewis Carroll, Sylvie and Bruno Concluded (London: MacMillan and Co., 1893), xiii. Jackson has compared these three states "roughly" with the Mimetic, the Fantastic, and the Marvelous (Jackson, 33-35), with the Mimetic



having an implicit claim of equivalence between fiction and the "real" world; the Fantastic confounding elements of the Mimetic and Marvelous, with an instability of narrative; and the Marvelous itself consisting of the reader (and writer) being a receiver of events which enact a preconceived pattern. She has perhaps missed the point: these were gradations of sleep arising from theoretical considerations of mesmerism and the dream state, with a dab of anti-cognitive theology (the belief in souls or immaterial essences) thrown in. The last, perhaps, enacted a preconceived pattern, and Carroll was quick to equate it with "Esoteric Buddhism" and not Christianity; but as critical considerations have shown, these paraxial regions (as Jackson admitted) prevented any fast and firm theory from being applied, and even the Victorians held that the exact gradations of sleep, like colours in a spectrum, were imperceptible.

<sup>42</sup> George MacDonald, Ranald Bannerman's Boyhood, first published in Good Words for the Young for 1870, 287.

<sup>43</sup> George MacDonald, Unspoken Sermons: Third Series (London: Longmans, Green, and Company, 1889), 224-5.

<sup>44</sup> For this and other aspects of Victorian life, see the classic Early Victorian England, 1830-1865, in two volumes, ed. by G.M. Young (London: Oxford University Press, 1934).

<sup>45</sup> This widely-reprinted tale has been dealt with by many critics, though it is important to note how it made the call to "Try Metaphysics," the chapter seven title in MacDonald's Dealings with the Fairies (London: Strahan, 1867), 27. There was the Carroll-like equation of sultry weather with slumber (12), and the two Tweedle-dee and Tweedle-dum philosophers, Hum-drum and Kopy-Keck, the first a materialist and the second a spiritualist. Separately, they were both ineffective, but together they came up with the correct assumption that since outer water helped the princess, then inner water (tears) would be even more effective. MacDonald also mentioned, in an aside about the evil sister of the king, that she only used witchcraft, the laws of which remained to be discovered--which indicated a scepticism about Braid's theories linking mesmerism with witchcraft.

<sup>46</sup> George MacDonald, Wilfrid Cumbermede, in three volumes (London: Hurst and Blackett, 1872), III, 73-4; and in the one volume (London: Kegan Paul, Trench, Trübner, & Company, New Edition, n.d.), 401.

<sup>47</sup> John Ruskin, The Winnington Letters of John Ruskin, ed. by Van Akin Burd (London: George Allen and Unwin, Ltd., 1969), 487. The paranoia here hints at Ruskin's approaching mental illness, though he may be right about MacDonald's use of his fairy tale comment.

<sup>48</sup> George MacDonald, "The Fantastic Imagination," in A Dish of Orts, 321-22.

<sup>49</sup> Otto Rank, The Double: A Psychoanalytic Study, translated and edited, with an introduction, by Harry Tucker, Jr. (USA: The New American Library, 1979).

<sup>50</sup> George MacDonald, "A Letter to American Boys," in the two

volumed The Gifts of the Child Christ, ed. by Glenn Sadler (Michigan: William B. Eerdmans Publishing Company, 1973), I, foreword. This is a useful work, though mainly a reprint of the same title from 1882, in that it contains all of the major fairy tales and is comparatively recent, unlike the publications in which most of the fairy tales otherwise occur.

<sup>51</sup> George MacDonald, Adela Cathcart, in one volume, (London: Sampson Low, Marston, Searle, and Rivington, 1882), pages 335-342. It was the curate who gave this "parable," indicating again that MacDonald felt that only moral men should be the ones imparting the influence of the tales. The "wise man to whom was granted the power to send forth his thoughts in shapes that other people could see" (335) was the science-fantastist MacDonald, of course, who appeared in several roles in Adela Cathcart: the writer, the doctor, and the curate. The fairy tales themselves were missing from this edition, their absence being indicated by asterisks, with the attending dialogue about them placed within the text. Because of this, I have not referred to the 1882 edition elsewhere.



## CHAPTER 3

### A SCIENTIFIC MYTHOLOGY

#### 3.1. MacDonald and the Science of Mythology

As MacDonald was to a large extent self-educated in the fields outside of chemistry, physics, and theology, then tracing down any direct knowledge that he might have had of either folklore or myth has been made extremely difficult. There were but a few traces that could be gleaned from Greville: MacDonald's interest in the brothers Grimm, for example, and his awareness of Robert Southey's The Three Bears or at least the more popularised version with Goldilocks. More intriguing was the comment that MacDonald gathered material from his own area of Huntly; he, of course, wrote a book of Scottish ballads, indicating that he had some familiarity with rich folklore of Scotland.<sup>1</sup> From his own works, one of the few directly mentioned sources was Undine, which he considered to be a perfect example of the fairy tale.<sup>2</sup> But other than this, and the rare mention of a book like The Arabian Nights in the realistic novels, guesswork must suffice. Tolkien, as stated, first recognised that elements of folklore existed in The Giant's Heart. So, in examining the fairy tales, the critic should be on the lookout for other strands. But perhaps more importantly, the critic should look at how MacDonald wove these strands into his works, synthesising them with the cognitive features of science and the anti-cognitive features of theology.

The Victorian era was a time of great progress in the field of folklore research, as a growing public interest, in no way diminished by the popularity of the novels of Sir Walter Scott, led to the active collecting of tales, ballads, songs, etc. The Reverend Norman MacLeod, who edited Good Words before MacDonald, wrote in a nostalgic fashion about various Highland legends on the

West Coast of Scotland. But the wise and prudent man, as MacDonald stated, most particularly the modern scientific one, had to have a theory. So it would be helpful to look, however briefly, at any theoretical work in the time of MacDonald's college education, just to see how far such theory of folklore had gone.

One source was naturally the German Romantics, who were deeply interested in the folklore of Germany. MacDonald must have been drawn inevitably into these same interests, as his goblins indicated.<sup>3</sup> For a contemporary example of pure theory on such lines, though dealing solely in the Greek mythology which was so dear to MacDonald's heart, there was in MacDonald's student days an Introduction to a Scientific System of Mythology, written by one C.O. Müller, and translated from the German by John Leitch (London: Longman, Brown, Green, and Longmans, 1844).

C.O. Müller recognised that there were both internal and external features of mythi (his term for "mythoi"). The external feature, "even the account of an action or event" was "manifestly form" (1), which sometimes was merely a personification of nature. For the internal, there existed a "complete body of thought and knowledge" (19). Müller saw that "fact and imagination, the Real and the Ideal . . . often appear very closely united in a mythic relation" (10). As an example, he mentioned that the ancients thought that light had sprung out of darkness, and in this we can see that MacDonald, steeped as he was in this Greek philosophy, had corrected the ancients by holding "Light the older, from the tread of whose feet fell the first shadow--and that was Darkness" (Adela Cathcart, I, 13). In this as in everything else, MacDonald's propensity for reversing shone forth.

Müller went on to say that there seemed "a certain necessity and

unconsciousness in the formation of the ancient mythi" (52). Modern self-awareness, however, prevented MacDonald from writing his own modern myths in this exact way. Yet, Müller assumed that the "hyperphysical living world" was "natural and necessary to the mind of man" (176), and so only in the translating of the outer into the inner did this consciousness, or self-awareness, come into play. And in this consciousness a certain necessity existed, if the reflection of the outer in the inner was to hold true and abide by cognitively-derived (i.e. reality-tested) truths.

There were two classes of mythi: one occurred when "the most multifarious and heterogeneous materials" were "combined into a whole" (55). The other was straightforward allegory. Since MacDonald realised the artistic limitations of a strict one-to-one correspondence in literary allegory, and believed that the church and the fairy tale could cross circles, then his own myths certainly fitted the first category. Müller held that the real and the imaginary could be blended together "only as long as they weren't represented separately" (110). This blending inevitably led to the confusion of MacDonald's classification, with cognitive and anti-cognitive elements in close juxtaposition. There was an important difference, however, between historical mythi and MacDonald's tales: over the years, mythi had been tampered with by various peoples, but MacDonald's tales existed in their final form from the moment of publication, having been altered solely by MacDonald (or perhaps his editor). Müller was interested in uncovering these historical changes, and thought that every "scientific process which aims at undoing alterations in any object, must pursue a course directly opposed to that by which such alterations were produced" (154). As MacDonald eventually considered science to be the backward-undoing of God's work, it would seem that he considered the present form in some ways superior to the past, as it imposed creative alterations for



the better; certainly, alterations were to be made if they were good and unmade previous undesired elements. His fairy tales may be considered to be new versions of old myths, as his God-like work was to add such new and improved alterations. Yet he would find, as Müller stated, that "A living and natural faith is, perhaps, from its inherent character, constantly drawn in opposite directions" (185). Manlove noted how MacDonald's mind seemed to tug in opposing directions, and this could be directly due to MacDonald's possession of a living and natural faith. If the fairy tales reversed the real world, and behaved in an opposite manner from normal religious didacticism, this again would spring from such a living faith. And if he was able to add to old myths, it was because he himself could discern the prior additions to them through such a scientific backward-undoing.

Even in Müller's day, when myth was recognised as dealing with deities, the important part of the mythus was "action" (196), in other words, the pattern of events which C.S. Lewis found to be so important in MacDonald's works, and which, as Müller himself stated, gave the myth its external form. As for one standard pattern, there was the union of husband and wife, indicating the relating of two opposite or complementary ideas (215-6). Battle or conflict would indicate disunion. This cannot be overstressed as a pattern occurring in MacDonald's own fairy tales; for, as Reis found, there was a formulaic structure in the plots,<sup>4</sup> and it was this self-same formulaic device, the union and disunion of a male and female, which gave an external form to the tales.<sup>5</sup>

Also involved with this action were the symbols, which Müller reasonably held to be those objects visible by sense. The symbols, as Real, would be closely united with their Ideal counterparts. So any symbol occurring in MacDonald's fairy tales must be examined for its Ideal counterpart. And if

we find the same symbols having consistent links with their deduced Ideals, then it must be admitted that MacDonald was maintaining this link in a conscious, cognitive way.

So it would seem, taking Apter's advice that literary dreams should be compared with each other to unfold hidden patterns, that in dealing with MacDonald's little scientific myths we should compare the tales and look for the formulaic patterns in both events and symbols, which Reis commented on but did not point out. And just as Freudian and Jungian criticism, both after the fact, have aided in understanding MacDonald's works, the theories of two pioneers in the study of myth and folklore, Vladimir Propp and Claude Lévi-Strauss, also prove helpful, as they, too, compared folktales and myths and derived methods for doing so. In our backward-undoing of MacDonald's alterations, let us consider the more recent Lévi-Strauss first.

### 3.2. MacDonald and the Shamans

Adela Cathcart stressed the therapeutic value of fairy tales and explored the ways that they had of affecting people; and surprisingly enough, there was an analogue to MacDonald's role as a manipulator of dreams: for, being a theological healer, he fell into the role of a shaman, particularly that of the Cuna Indian shaman as explained by Claude Lévi-Strauss in his "The Effectiveness of Symbols."<sup>6</sup> The Cuna shaman used a song to help a woman through a difficult childbirth, and Lévi-Strauss made an interesting assessment of how the text of the song affected the woman in the way desired. It should be remembered that MacDonald, who always kept his Congregationalist's regard for the spoken word, maintained an even higher regard for song, simply because the music increased the necessary emotive effect. In Phantastes, for

example, Anodos seemed to be as much affected by the women's songs as by the fairy tales that his sister read to him. In fact, the songs were much more directly connected with releasing him from his self or easing his sorrow.

Another instance would be the use of songs by Curdie to drive away the goblins in The Princess and the Goblin. The text of the song, sometimes in itself just childish gibberish, would be strengthened or supported entirely by the emotive impact of the music. According to Lévi-Strauss, the shaman's song:

constitutes a purely psychological treatment, for the shaman does not touch the body of the sick woman and administers no remedy. Nevertheless it involves, directly and explicitly, the pathological condition and its locus. In our view, the song constitutes a psychological manipulation of the sick organ, and it is precisely from the manipulation that a cure is expected (191-2).

Likewise, John Smith's use of fairy tales, stories, parables, songs, and poems on Adela was also a psychological manipulation of her mental state, which he affected without touching her.

The similarities did not stop there. In Lévi-Strauss's reading of the shaman's text, the song put the woman in a trance state and provided an intense, detailed re-living of the initial situation. As that specific situation involved pain, the subject's attention was drawn toward that very pain, *similia similibus curantur*. Similarly, Adela's melancholy was treated by reading her a very sad tale. Also, she found correspondence within the tale, as it paralleled her own condition. Such correspondences went further in The Shadows, as the phantasms reflected the inner spiritual state of the person to whom they belonged. The use of a spiritual double was likewise found in the shaman's own song, as:



The sick woman suffers because she has lost her spiritual double or, more correctly, one of the specific doubles which together constitute her vital strength . . . The shaman, assisted by his tutelary spirits, undertakes a journey to the supernatural world in order to snatch the double from the malevolent spirit who has captured it; by restoring it to its owner, he achieves the cure (188).

Jackson's polypsychic state was manifested here in full; and like Rinkermann, the patient had to integrate the shadows into his or her personality, though more by a force of will on his or her own part, than by a manipulation from the author or shaman. But it may be readily seen that the supernatural world of the shaman served him in the same way that Fairyland served MacDonald, as a secondary, spiritual world. The author was the one who took the reader--who had found a correspondence with the main character of the tale--into Fairyland, where he or she was introduced to its denizens, who were the literary counterparts of the tutelary spirits. Malevolent spirits were the counterparts of the bad or horrifying shadows: Anodos's, for instance, which served as his evil double. The whole purpose of Anodos's trip was to lose his Shadow, but actually it happened that he integrated that portion of his spirit back into his vital strength (a term recalling Liebig, and certainly invoking Jung). Lévi-Strauss compared the shaman's journey to a quest, and it has always been a staple of fantasy fiction to have such a journey or quest. We even find this quest theme tied in with Anodos's name: the opposite of ἄνοδος was εὐοδος, "simple, easy to travel," which meant that Anodos's name implied a not-so-easy or difficult journey. The double of the Cuna Indian's sick woman, as well as Anodos's Shadow, resided in the supernatural world and corresponded, as Lévi-Strauss himself commented, "to the Platonic notion of 'idea' or 'archetype' of which every being or object is the material expression" (189). In like correspondence were MacDonald's Shadows, though they had a living correspondence--indicating their mental function.

The "vital strength" would consist, then, of the actual physical body and a multi-sided spiritual body, a condition of the ψυχή. It would take a loosening of the πνεῦμα, such as occurred in sleep or hypnotism, to bring into play the body and soul connection of the ψυχή. A doctor in western society would work on the body, and the minister the soul, but the shaman and MacDonald would, by using the link or connection between the body and soul, affect one by the other. This created an experience in which the subject (or patient or reader) crossed:

. . . from the most prosaic reality to myth, from the physical universe to the physiological universe, from the external world to the internal body. And the myth being enacted in the internal body must retain throughout the vividness and the character of lived experience prescribed by the shaman in the light of the pathological state and through an appropriate obsessing technique (193).

Because of the different means of transmission, oral in the case of the shaman's songs, and written in MacDonald's fairy tales (though it should be kept in mind that the Victorian practice of reading bedtime stories would render them an oral influence), then the obsessing techniques of the two would vary slightly in turning the world outside-in, if only because of cultural differences. The Cuna Indian broke down the distinctions between myth and physiology by rapid referral to both, alternating between each until they converged; MacDonald broke down the distinctions between 'reality' and Fairyland by having them not only impinge on each other, but also existing in correspondence, the one being a mirror of the other. The constant reflecting would be the rapid referral. And in each method the subject entered the supernatural world through a plausible cultural means such as a spiritual dream or hypnosis.

Note that the shaman's tutelary aids, his spirits, had the likeness of

humans and possessed supernatural powers; MacDonald's characters, which surrounded the subject in Fairyland, also had human form, either pure or grafted fantastically onto a tree or animal form (since the Shadows took shape according to the circumstances). They also wielded supernatural power. The Cuna Indian called his spirit helpers "nelegun," and they related

In detail a complicated itinerary that is a true mythical anatomy, corresponding less to the real structure of the genital organs than to a kind of emotional geography. . . . (194-5).

It should be suggested that MacDonald's famous sexual symbolism would also correspond better with an emotional geography of the character and in due correspondence, the reader, instead of being there merely because MacDonald was indulging in overt Freudian sexual patterns.

Yet MacDonald faced a difficulty that the shaman most likely lacked: disbelief in his methods. The obsessing process would be severely hampered, as John Smith complained, by scepticism on the part of his subjects. Because intellectual arguments went against him on this point, no wonder he complained about them and could be accused of being anti-cognitive. However, as he realised, these critical disadvantages could be partially overcome: in part by hiding the message in a literary fantasy, whereby the reader ordinarily dropped disbelief; and in part by making use of vorlust, Freud's term for the anticipation of pleasure in reading a piece of literature. Readers of fantasy were just the sort of people who would suspend disbelief and read on.

So if fantasy worked cures in the same way that Lévi-Strauss explained that the shaman's song worked, then MacDonald's science-fantasy

. . . would consist essentially in a structural re-organization,



by inducing the patient intensively to live out a myth--either received or created by him--whose structure would be, at the unconscious level, analogous to the structure whose genesis is sought on an organic level. The effectiveness of symbols would consist precisely in the "inductive property" by which formally homologous structures, built out of different materials at different levels of life--organic processes, unconscious mind, rational thought--are related to one another (201).

The nominally inductive and synthesising MacDonald had these qualities in full measure, and used them to construct his science-fantasy. The various metaphysical, physical, and psychological strands in his work would be related in a rational manner, if perhaps blighted by the very necessary act of building dubious analogies in the process. This relating had to be consistent, as MacDonald fully realised:

The mind of man is the product of live Law; it thinks by Law, it dwells in the midst of law, it gathers from law its growth; with law, therefore, can it alone work to any result (MacDonald, "The Fantastic Imagination," 316).

And this consistency actually aided the critic in understanding what MacDonald tried to do, as these laws could be uncovered and the symbols explained, by deducing them in one context and then relating them in another to see if they did indeed fit logically.

There was another pertinent point from Lévi-Strauss. He acknowledged Wagner as the originator of the structural analysis of myth, in that the myth's structure was revealed as through a musical score; music and myth shared, in both Lévi-Strauss's and MacDonald's view, a common feature. The anthropologist explained that this resided

in the characteristic that myth and music share of being languages which, in their different ways, transcend articulate expression, while at the same time . . . requiring a temporal dimension in which to unfold.<sup>7</sup>

So the wise critic should examine the linear development of the tale, while keeping in mind the elements which tie in with broader themes throughout all of the fantasy. Both a synchronic and diachronic analysis should be made. But just as a dry, critical analysis of music would fail to find the living element, the emotional impact, so would any critical analysis of MacDonald's science-fantasy fail to find the emotional impact of the tale, so necessary for the affecting quality. "If any strain of my 'broken music' makes a child's eyes flash, or his mother's grow for a moment dim," MacDonald wrote, "my labour will not have been in vain" ("The Fantastic Imagination," 321-22).

So, in MacDonald's works it must be seen whether the oppositions and correspondences exist and are consistent, with the inner framework of the tale reflecting outer nature faithfully and giving it cognitive, reality-tested laws. As moral laws remained consistent (or so MacDonald himself said), then the "signs" within each tale, as related to moral law, at least, should also remain consistent. These signs would be made of objects or conditions of nature, such as the relation (using Lévi-Strauss's shorthand)--

light:dark :: God:absence of God

which, though expressed first in Adela Cathcart, was also found in Phantastes. Such outer objects and their corresponding inner conditions were used by the author, who indeed held that all human thought worked in such a way:

The man cannot look long around him, without perceiving some form, aspect, or movement of nature, some relation between its forms, or between such and himself which resembles the state within him . . . henceforth submitted to new laws of growth and modification (MacDonald, "The Imagination, etc.," in Orts, 8; 8).

The reader, having received the author's own translation of the forms, would

submit these perceived laws to his or her own mind, and there would grow and be modified the new laws--which was why MacDonald stressed that the reader might have a higher understanding than his own. Besides remaining true to moral law, the author also had to

endeavour to show the spiritual scaffolding or skeleton . . . those main ideas upon which the shape is constructed and around which the rest group as ministering dependencies ("The Imagination, etc.," 8;8).

And the critic, either in this way or in a scientific backward-undoing, should follow suit.

### 3.3. MacDonald and the Morphological Approach

As for the method of accomplishing this, there are several possibilities. Lévi-Strauss's methods, dealing as they did with cultural differences between myths of various societies, had only a small, albeit helpful, application to MacDonald's tales, limited as MacDonald's writings were to the single Victorian culture as a whole. But due to MacDonald's outside interests in Grimms' folklore, his labelling of his own fairy tales as Märchen, and his Scottish background, steeped in Scottish fairy lore, a second antecedent existed, namely, the morphological scheme of Vladimir Propp which was applied to wondertales.

In "The Historicity of Folklore," Propp wrote that "in folklore one can use only the inductive method, that is, one proceeds from data to conclusions."<sup>8</sup> He added that the inductive method was already firmly established in the exact sciences and linguistics, which also put him, too, at cross-purposes with the reformed Liebig. Certainly, there could be no proof of God with the inductive method, as MacDonald and Carroll admitted; but, since MacDonald held to an *a priori* theory of God, here the deductive method came



into play. As myths were recognised as having a sacral character by both the contemporary C.O. Müller and the later Propp, then MacDonald's testing of reality in the science-fantasy, based as it was on reversals, could with impunity use the inductive method as a reversal of the deductive. Propp, of course, stated that his own methods were of no use on literature, yet he also stated that the

process of reworking the old into the new is the basic creative process of folklore, observable right up to the present . . . creation is not an arbitrary process; it is governed by *laws*, which scholarship must explain.<sup>9</sup>

This was extremely similar to MacDonald's own views on the laws of fairy tale, which shared so much of the character of folklore and myth that his tales virtually could be treated as such. Propp's formula for the Russian wondertale may not be applicable to MacDonald's wondertales, but his methods might be, in that they could uncover MacDonald's own formulaic patterns.

Propp had two structural models which he used. One studied the temporal sequence of actions, much like Lévi-Strauss's method (and indeed, the two men's arguments showed how similar they really were<sup>10</sup>), and if, like music, the tales required a temporal dimension in which to unfold, then this must be necessary for the study of MacDonald's own fairy tales. The other method looked at the *dramatis personae*, the characters and their role in the tales. David Buchan, in his "Propp's Tale Role and a Ballad Repertoire," made the helpful observation that in this, Propp was "advocating not a unilevel but a bilevel analytic perspective" in the treatment of the main characters and their role.<sup>10</sup> Buchan applied Propp's classification schema on the Aberdeenshire ballads of Anna Brown; MacDonald not only came from that area, but certainly was familiar with at least some of the ballads. It would be rather pointless to

follow C.S. Lewis's desire and classify the fairy tales into the seven-personage scheme that Propp observed and that Buchan found in the Aberdeenshire ballads, if only because tales and ballads were admittedly different<sup>12</sup>; however, the bilevel analytical perspective, applied to the tale role and character of MacDonald's which had already been noticed and made infamous by Wolff--namely, the central female character--should provide an invaluable aid in understanding her presence and function within the fairy tales.

As each tale should ideally be dealt with, synchronically as well as diachronically, then this is perhaps too large a task for this thesis. Instead, we will have to take Propp's suggestion that

Clearly, *selection* is needed here. Since not all the material will be used, there is a danger that in the process of selection the scholar will show a bias and rely on subjective or arbitrary premises. However, the solution is facilitated by the great repetitiveness of the variants. Individual cases are easily and naturally grouped together, and these groups are quite manageable. Under such conditions selection will amount to choosing the illustrative material. The choice of examples will be arbitrary, but the same conclusions would be reached with different data. We must select the most striking, most expressive examples (Propp, 160).

If MacDonald, as he himself expressed, was consistent in the laws of his personal fairy tales, then each tale could each be seen as a simple variant of the others. The most striking features would be the main female character, of course, and the transitional state from reality into the dream-world. But just as Buchan demonstrated in the Aberdeenshire ballads of Anna Brown, the central female character did not operate alone; instead, she was instrumental in bringing together and/or separating a male and female couple, who, if C.O. Müller's observation was correct, represented complementary or opposing ideas. In Buchan's term, the central female acted as either an Upholder or Opposer of the union of the couple, or as a Be- or Un-speller, that is, one who



either placed or lifted a spell on the couple. These roles, along with the ancillary figures which incidentally appeared in the fairy tales (though in a more frequent and recognisable pattern than hitherto remarked upon) provide us with the basic formula of a MacDonald fairy tale. I have therefore chosen three of the Märchen which may be thus grouped together, as Propp suggested, ranging from one of the first of MacDonald's tales, Cross Purposes, which was written about the time of The Shadows; the famous The Golden Key, written later, but included in Dealings With the Fairies; and finally, MacDonald's last fairy tale, The History of Photogen and Nycteris. This gives a sample which covers MacDonald's entire Märchen writing career and which is formulaic enough to allow for easy comparison. Cross Purposes, usually ignored by critics or dismissed as being slight, provides the first easily-discernable plot pattern; and viewed in light of the contemporary scientific knowledge of dream, it evidences a rather more sophisticated, cognitive knowledge than hitherto acknowledged.

### 3.4. Footnotes for Chapter 3

<sup>1</sup> George MacDonald, Scotch Songs and Ballads (Aberdeen: John Rae Smith, 1893). While he displayed a fine ear for dialect, and a certain knowledge of common Scottish themes, it would be folly to suggest that MacDonald was a complete master of Scottish folklore. Poems like "Halloween," (64-69), with their eerie atmosphere:

It's the nicht atween the Sancts and Souls,  
Whan the bodiless gang about;  
And its open house we keep the nicht  
For ony that may be oot (64).

are weirdly affecting, but probably owe more to Burns and Hogg (especially the latter's Kilmeny, which MacDonald quoted from in At the Back of the North Wind) than to any fieldwork by MacDonald. Yet "The Mermaid" (32-36) did have links with the common Silkie legend of the Western Isles, with its counterparts on the northeastern coast.

<sup>2</sup> Baron de la Motte Fouqué, Undine: A Romance, a new translation (anonymous) (New York: Phinney, Blakeman, & Mason, 1860). MacDonald had good company for liking Undine: the American translator referred to



recommendations by Sir Walter Scott and Coleridge. Undine, a water sprite (and thus one of the four elementals of Paracelsus), was a changeling who received the soul that she originally lacked, due to her love for a human knight. Like Carroll's will-o'-the-wisps, she did have "self-will" (19), and it was this self-willed love which lay at the heart of the tale. After she returned to her own world, the knight had a dream of her "between night and the dawn of day . . . half asleep and half awake" (140). There were many themes here present in MacDonald's works; e.g., the power of enchanted well water (found in The Carosoyne), and the comparison of the fairy with the statue of Pygmalion (75), which was found in Phantastes. Goblins, by the way, were earth sprites, in an elemental contrast with these water sprites.

<sup>3</sup> For an early look at the German Romantics and their involvement with Märchen, see Robert M. Wernier's Romanticism and the Romantic School in Germany (New York and London: D. Appleton and Co., 1910). Novalis had a large place in this, as should be no surprise, and it was interesting that Tieck had a character named Phantastus in one of his works. Clearly, more research than Wolff's needs to be done on the German Romantic sources of MacDonald, even if it is only to have a further look at Hoffman, as Wolff suggested.

<sup>4</sup> See Reis, 120-2, in which the critic again threw out a very valuable point without having the space to take it to its logical conclusion. Reis also realised that "realistic and symbolic modes are inherently opposites" and that MacDonald combined both in his works (142). It followed C.O. Müller's advice that MacDonald blended the two modes. The transitional states between the two modes of realism and symbolism in the fairy tales presented us, of course, with the usual difficulty in classification that was found in MacDonald's work. The disturbing At the Back of the North Wind, noticeably enough, kept the realistic and symbolic elements further apart than MacDonald's other writings.

<sup>5</sup> This pattern is best known from the myth of Cupid and Psyche. Jan-Ojvind Swahn, in The Tale of Cupid and Psyche (Aarne-Thompson 425 and 428) (Sweden: Cwck Gleerup-Lund, 1955), did a comparative study of this myth internationally, and came up with seven main motifs. There was:

- I. The Introductory, "in which the relation [of the couple] is brought about in consequence of the doings of the heroine's father or parents" (24-6),
- II. The Supernatural Husband,
- III. The Marriage,
- IV. The Breaking of the Taboo [which entails the separation of the couple],
- V. The Search for the Husband [in which helpers are involved],
- VI. The Reunion, and
- VII. The Final Motifs [one, number 10, in which a witch is killed].

MacDonald's variations on these motifs must be observed; he had, of course, an idiosyncratic use of them. For example, in the first motif, the father or parents (found in his earliest tale, The Light Princess) were later substituted



with a supernatural female (whom we shall find was herself a figure standing for God or Natura--though, as MacDonald believed in a living God who maintained continual influence in the world, then Natura was the earthly manifestation of this influence). The second was usually lacking, as was the third (MacDonald's characters in the fairy tales were rarely married at all, though they did have romantic relationships), but the fourth, the separation, was strongly present. However, the separation came less from the breaking of taboos, and more from pure necessity (indicating MacDonald's dissatisfaction with Calvinistic emphasis on the Fall). Swahn commented that the cycle of the sun and moon was present in this fourth motif; and in The History of Photogen and Nycteris we will find that this very cycle had an overwhelming presence. The search for the Husband was present in the form of a search for the other lover, male for female and female for male, and the helpers associated with this search made up the ancillary figures in the tales. The Reunion was, as a resolution of the separation and search motifs, also strongly present, and in the last Märchen named there was the specific motif mentioned by Swahn, the killing of a witch. We do not need to thus infer that MacDonald was aware of the Psyche legend, as Greville pointed out that his father was immensely fond of a ring with a Psyche intaglio.

<sup>6</sup> Claude Lévi-Strauss, "The Effectiveness of Symbols," in Structural Anthropology (New York: Basic Books, 1963), 191-192. Lévi-Strauss's theoretical use of oppositions was easily applied to MacDonald's writings, if only because the fiction fell so close to the allegorical. This worked because "Successful literary allegory," as John MacQueen wrote in his Allegory (London: Methuen & Co., Ltd., 1970), "usually depends on a more or less dramatic clash of opposites" (69-70). Again, given MacDonald's propensity for combining two reverse modes, the opposite of this clash, the Jungian "coincidence of opposites," appeared as well in his myths, where "we find dissolutions of antitheses normal to the real world . . . Sometimes, too, the oppositions are simply envisioned as complementary parts of, or processes of, a larger system, some larger, indefinite, monadic unity from which they may be derived" (Fredricks, 41).

<sup>7</sup> Claude Lévi-Strauss, The Raw and the Cooked (New York: Harper & Row, Publishers, 1975), 15.

<sup>8</sup> Vladimir Propp, "The Historicity of Folklore," in Theory and History of Folklore, translated by Ariadna Y. Martin and Richard P. Martin, and edited by Anatoly Liberman (U.K.: Manchester University Press, 1984), 57. Comparing MacDonald's fairy tales, the laws of change in folktales which Propp observed in Chapter Six, "Transformations of the Wondertale," translated by C.H. Severens, and which were listed from pages 89 to 95, prove particularly useful in looking at the changes made by MacDonald between his new Märchen. There was "reduction" and "expansion," in which an element was either shortened or lengthened in the new variant (or in MacDonald's case, new fairy tale); "contamination," in which an outside element entered into the tale (Tolkien's finding of the folktale element in The Giant's Heart, for example); and most specifically "inversion," in which a male was replaced by a female, or a significant reversal made; and so on. Substitutions, particularly the confessional (in which MacDonald added religious elements to his tales), and the literary (in which he mentioned other works such as The Three Bears, etc.) also played a large part in his Märchen. Assimilation occurred when he drew upon stock fairy tale formulas.

<sup>9</sup> Vladimir Propp, "The Nature of Folklore," in Theory and History of Folklore, 13.

<sup>10</sup> The Theory and History of Folklore printed Lévi-Strauss's criticism of Propp, "Structure and Form: Reflections on a Work by Vladimir Propp," along with the Russian's rebuttal. As the English translation of Propp's Morphology of the Folktale was not available in Scotland, I have had to rely on these secondary sources. It was noteworthy that Lévi-Strauss commented that "Tales are constructed on weaker oppositions than those found in myths" (176), for if MacDonald made stronger oppositions than those normally found in fairy tales, then he would have indeed edged his work closer toward myth.

<sup>11</sup> David Buchan, "Propp's Tale Role and a Ballad Repertoire," in The Journal of American Folklore, Vol. 95 (1982), No. 376, 160.

<sup>12</sup> Though Propp found a connection between the ballad and the folktale--see "Russian Heroic Epic Poetry: Introduction," in Theory and History of Folklore, 152, in which he conceded that the plots of ballads sometimes occurred in tales. For that matter, MacDonald's A Hidden Life had close parallels to certain Scottish tragic ballads about young lovers.



## CHAPTER 4

CROSS PURPOSES: AN INNER CORRESPONDENCE

The simplicity of this early tale stands in an interesting contrast with the greater complexity of the other two tales. Only five characters appear: the Queen of Fairyland, her subjects Toadstool the goblin and Peaseblossom the fairy, and two mortal children, Richard and Alice. And even these five are ultimately condensed further into three (the main number of characters observed by David Buchan in the ballads of Anna Brown); for the goblin and fairy contain a likeness to the two children and work at cross-purposes to them: thus, the goblin and fairy fulfill two basic requirements of the double.<sup>1</sup> Since they mirror the children and are doubles of them, the goblin and fairy are their counterparts, and so are linked to the children as a whole, or as ancillary figures.

This presents some peculiar features. Derek Brewer, in discussing symbolic stories, found a pattern which he called the "family drama," wherein the characters are "splits" or "repeats" of three main figures: the mother, the father, and the protagonist.<sup>2</sup> The "split" image is "a projection of the protagonist, an internal projection turned into an external appearance" (10). And "the protagonist within the story must be regarded as himself or herself a projection, an image, of the actual 'full' protagonist" (23). Cross Purposes is unique, in that we, as readers, actually see two people meeting their own inner selves which are projected externally. The drama--as well as the moral purpose of the tale--comes from watching how these two humans deal with these projections, a situation that allows, even calls for, the cognition that Suvin and Scholes hold so dear in science-fiction. Brewer observes that:

The psychology is in the structure of the whole tale, representing the experiencing mind in such a way that the reader, whatever his own particularity, can find his own mind and experience of the world indirectly reflected in the story.

This may make the fairy tale seem solipsistic. . . . (24).

This concept works well for the adult romances, wherein MacDonald has one single (male) protagonist: but in the fairy tales, or at least the three chosen, no such single protagonist exists. Both the male and female share the role of protagonist in the tale. In a personal dream, a protagonist could enter the polypsychic world of his own psychology, his or her personal unconsciousness (which would be amenable to Freudian analysis); but here we have two separate but equal human characters entering Jung's concept of the shared, or impersonal and collective archetypal unconsciousness.<sup>3</sup> Dreams are shared in literature, as Apter observes, not because of the empirical possibility of such a state, but because such a tale has, "alongside its thoroughly dream-like character, the logic of reality" (Apter, 99). The world turned outside-in remains logical on the inside as well as the outside--and therefore remains cognitive. This is not to say that the fairy tales do not cater to the reader who corresponds with a certain protagonist, but rather the reverse, as the male and female roles are equally strong and more central to the tale, thereby allowing both male and female readers the required correspondence. So, if male and female, mother and father are represented, then the third and central figure--nearly always female in MacDonald's works--supersedes the role of the tale's protagonist.

We find an explanatory parallel to this curious situation in MacDonald's account of the wizard (MacDonald himself) who helps the boy: since Christ is the healer in MacDonald's theology, is the author in effect placing himself into Christ's sandals? If so, no wonder he prayed to be more humble. Yet,

structurally, this made sense. MacDonald had this overwhelming opposition between the individual and God: what was not man or woman, was God. Manlove, that perceptive critic, noted that MacDonald's idea of the imagination was roughly like the voice of God within: so that God was both inside and out, as MacDonald had also believed in the corollary of a vital, all-influencing God without. Outside was the conscious masculinity of God, and inside, using the reversing pattern of fantasy, was the unconscious femininity--in short, the *anima*. Furthermore, Wolff knew or at least suspected that MacDonald held to the novel Victorian idea of God being bisexual; the *anima*, as Jung knew, was or could be strongly bipolar itself. Thus, individual readers find either a male or female counterpart in the tales; in contrast with this is the central figure which seems to have a strong sexual identity, but which structurally mirrors the split identity of the humans.<sup>4</sup> Furthermore, Brewer's idea of the totality of mind being represented in a tale fits the concept of both humans and God being bisexual, since both mother and father are represented in a tale that in itself stands for the totality of a single mind. In the reversing function of fantasy, God could indeed be reflected in the humans and vice-versa, a pattern going back to Euhemeros.

#### 4.1. The Central Feminine Upholder

So, let us examine the Fairy Queen first. Her court has a wilderness setting, linking it with Nature. In this secondary (or, as Zahorsky and Boyer would have it, primary) world, the Queen initiates events by selecting two humans to enter her court, finding that her own fairy subjects are "too well-behaved to be amusing."<sup>5</sup> The inference, of course, is that humans are not well-behaved. Now, if the fairy world is reversed from the normal, wherein God wants his subjects to be well-behaved, then the Queen, who desires ill



behaviour to be brought into her world, has the requisite reversal. She is not so much directly active in bringing humans into her world as in initiating the events; rather, she asks for volunteers--thereby granting free will. This, oddly enough, suggests, given the requisite reversal, that humans are not given free will, yet MacDonald does grant the chosen boy and girl a choice. The goblin and fairy have this free will of going into the human world and have to lure (in the case of Richard) or force (in the case of Alice, who has agreed in the first place) the children into Fairyland. However, the goodness of the children later rights their initial, involuntary state, for the Queen grants them the ability to come and go freely between the primary and secondary worlds.

The children enter this alternative world during the boundary time of sunset. MacDonald has something further to say about such borders, in this case the border between the primary and secondary world: "No mortal, or fairy either, can tell where Fairy-land begins and where it ends" (209; I, 182). MacDonald, however, must have believed that God himself could (or in this case, the Fairy Queen), for he later wrote that "if He be in the things that coincide, He must be in the coincidence of those things."<sup>6</sup> MacDonald stressed in many places the German concept that two souls could only meet in God. As the Queen rules the court of Nature, her subjects, the externalised projections of the internal impulses of the boy and girl, are therefore natural impulses which she has aroused or initiated. So Fairyland is an inner world for the children; there they meet and work against, for cross-purposes, their doubles, their Shadow-selves, their inner, natural impulses: the goblin and fairy. The children's will-power determines their course of action and is the central act, for the denizens of the Queen's kingdom can "do nothing with mortals against their will" (Cross Purposes, 227; I, 189). When the children overcome these impulses, having thereby gained control over their inner, ill-behaved

selves (for one of the confusing features of the tale comes from the rather upsetting reversal whereby the apparently well-behaved goblin and fairy, merely obeying orders, are punished), they will be rewarded with the freedom of the primary, Fairyland (or spiritual or dream-) world.

Also, at the end of the story when these inner Shadows have been subdued, Richard and Alice "have grown quite a man and woman in Fairyland" (246; I, 197). The awakened inner impulses are quite clearly sexual, indicating the pubescent transition from childhood into adulthood; the children, of course, fall in love during their time in Fairyland, thereby indicating that they have met and adapted to their new inner and outer states as sexually-developed adults. Since the goblin and fairy are also subjects of the Queen, and are requested to bring both children into her realm, then she is the Upholder, Buchan's term for the central character who unites a couple (Buchan, 162). And in their capacity for impeding Richard and Alice's progress, the unruly subjects, the goblin and fairy, are the Opposers of the union. The ruling Queen therefore has a reversed function from her subjects, the unruly goblin and fairy (and it should be remembered that they are doubles of the humans); since she is tied with them in a ruler-subject bond, this creates, then, a parallel to the God-human bond, which also has a singular side (if God is seen as an entire entity) contrasted with a dual side, man and woman. This bond, of course, is mirrored, since humans have a bisexual polarity, and God has a bisexual totality. And this again highlights MacDonald's ability to hold a proposition and its corollary in his mind at the same time. Even the Opposer function ultimately acts for the same result as the Upholder: "Crosses (or afflictions)," wrote MacDonald, "are the polishing powers by means of which the beautiful realities of human nature are brought to the surface."<sup>7</sup> Since "God likes better to help people from the inside than from the outside,"<sup>8</sup> then the opposition of the

unruly inner selves actually works to bring the children together in mature love. This follows a well-known belief of MacDonald's, namely, that there is no evil which does not eventually work toward good.

#### 4.2. The Male and Female Opposers

Now, let us look at the other characters. The goblin Toadstool brings Richard into Fairyland; the fairy Peaseblossom brings Alice. MacDonald carefully made similarities between the goblin or fairy and his or her counterpart: the goblin, a male, was uncouth and low, just as Richard was poor and lower-class; the fairy, Peaseblossom, with her famous relative from Shakespeare's A Midsummer's Night Dream (MacDonald did not hesitate to mention his literary sources), was a pretty, upper-class female, her father the prime-minister of Fairyland, making her similar to the squire's daughter, the upper-class Alice, "a pretty, good-natured girl, whom her friends called fairy-like, and others called silly" (209; I, 182). Already the ability of the couple to carry complementary or opposing characteristics (see C. O. Müller, 215-6) is found in MacDonald: lower-class against upper-class, and the practical Richard against the "silly" Alice.<sup>9</sup> Sexual characteristics and differences are also emphasised in this; and though they should not be given total attention, they are more important in this tale of sexual development than in the other tales. Certainly, they invite Freudian interpretation. On the male side, "Toadstool" itself is a phallic image, and the goblin writhes snake-like out of the ground; later, he turns into a horned owl and an old man with a conspicuous mop-stick. Richard has his own corresponding imagery: he is in the market-place looking for an umbrella for his mother, and, as an inheritance from his father, has a pocket-knife. On the female side, Peaseblossom is femininely delicate and flowery (and while in the shape of a "pussy," is



symbolically deflowered by Richard sticking his pocket-knife into her). Alice is also the Victorian ideal of female submissiveness and delicateness, being put-off by the coarseness of the goblin and Richard. This is a revulsion she must, like any Victorian bride of like nature, overcome.

In the tale, both Richard and Alice are confronted and crossed by their own Shadow selves, for "the cause of every man's discomfort," wrote MacDonald,

is evil, moral evil--first of all, evil in himself, his own sin, his own wrongness, his own unrightness; and then, evil in those he loves: [of the latter] the only way to get rid of it, is for the man to get rid of his own sin."<sup>10</sup>

Evil is not human: "it is the defect and opposite of human," (14; *Ibid*) just as the inhuman fairy and goblin Shadows are the opposers of Richard and Alice. This is not to imply that the new sexual urges are evil; what is suspect is the way in which these undeveloped wills are used with or against the newly aroused emotions. Richard is too masculine and desires to hit the goblin rival (Rank notes that doubles are often rivals); and Alice is so delicate as to find Richard repulsive. Such evil "passes with the attainment of the object for which it is permitted--namely, the development of pure will in man" (3; 14). Toadstool is foiled when Richard declares (i.e. asserts his will) that he will not leave Alice; and Peaseblossom is foiled when Alice refuses to leave Richard. To repeat, the goblin and fairy can do nothing against the mortals' will. "The highest in man," according to MacDonald,

is neither his intellect nor his imagination nor his reason; all are inferior to his will, and indeed, in a grand way, dependent upon it: his will must meet God's--a will distinct from God's else were no harmony possible between them (13-4; 17-8).

The boy and girl, having had a distinct will from the Queen's, eventually put

theirs, into harmony with hers; therefore, MacDonald was giving a graphic illustration of what he meant through a fairy tale. Furthermore, since the wills of humans and God are distinct, then there is a corresponding distinction between the will of the two worlds, the conscious outer world and the unconscious inner; the human children Richard and Alice pit their conscious will against the unconscious inner impulses that the goblin and fairy represent, which are the products of Nature (and thus God).

These inner forces, much like the id, cause conflict within the children, though it eventually leads to the greater development of their conscious will and thereby greater control over their inner selves. As Freud observed, "the ego is not the master of his own house."<sup>11</sup> MacDonald, as well as Freud, recognised that unconscious mental processes lived in the conscious mind as well as the unconscious, and in Cross Purposes he showed how a conscious effort could dispel or at least control these conflicting inner drives. Due to his knowledge of mesmerism, he thought that the crisis invoked when these inner drives came to the surface could be resolved in the dream or trance state, which allowed the conscious will to act on the unconscious level. The crisis came in the dream state; and if the person dealt with it on that level, and then on the conscious or waking level, then he or she would become the master again. With this in mind, the entry of the children into the dream state must be examined.

#### **4.3. Crossing the Border**

First of all, the paraxial region between the "real" world and the Platonic secondary world (or primary, if Zahorsky and Boyer are right about MacDonald) must be crossed. Here Victorian attitudes about the differences of

the sexes come into play, for the boy and girl enter Fairyland differently.

#### 4.3.1. The Feminine Crossing

Alice meets her fairy with the following preparation:

--One rosy summer evening, when the wall opposite her window was flaked all over with rosiness, she threw herself on her bed, and lay gazing at the wall. The rose-colour sank through her eyes and eyed her brain, and she began to feel as if she were reading a story-book. She thought she was looking at a western sea, with the waves all red with sunset. But when the colour died out, Alice gave a sigh to see how commonplace the wall grew. "I wish it was always sunset!" she said, half aloud, "I don't like gray things" (209-10; I, 182).

As it is upon the wall opposite her window that she gazes, she is looking inward instead of outward. And most conspicuous is the constant repetition of rose and red, colour shades that invariably accompany the entry into Fairyland in most of MacDonald's Märchen. Monotonous repetition (four roses or reds in a few lines) induces drowsiness. MacFarlane had given the significance of light in instigating visual dreams (MacFarlane, 22-23); and as for the emphasis on red, there were several reasons. J. Müller had noted that the eye, fixed on green, dulled to grey (exactly the colour of the wall), whereas at the same time sensitivity to red was increased, and vice-versa (Müller, I, 60), with grey always being the dulled colour. As the Queen's court of Fairyland is traditionally linked with the colour green, then the fixation on red (a complementary of green) prepares Alice to be sensitive to the inverted world of green. As Müller observed, when light shone on closed eyes, "the mental faculty of 'projection' towards the exterior comes into play, and the size attributed to the object which excites sensation depends on the former experiences of the individual" (II, 1167). Also, red is an exciting colour, it is also present in some of the Grimms' Märchen during the time of sunset, and it just may have a symbolical



significance in MacDonald's colour scheme.

Just like her literary counterpart, Carroll's Alice in Wonderland, MacDonald's Alice undergoes several changes in size relative to the objects around her. This is because the "inversion of objects being a thing of which we can never become conscious in ourselves, it is not probable that nature has made in the brain, or elsewhere, any provision for the correction of the error" (J. Müller, II, 1172-3). Alice simply does not know that she is projecting her inner state (which mirrors her current outer state, her room) outward. Actually, this supposed inability of the mind to correct the inversion (at least as far as optics was concerned) was later proved wrong, but MacDonald should not be held accountable for this error of science in his day. Science-fantasy, as does science-fiction, dates rather rapidly. Anyway, since the imagination analyses the sensations of vision (Müller, II, 1167), it invests "the images of objects together with the whole field of vision in the retina, with very varying dimensions. . . ." Anodos, upon seeing his fairy lady in much the same manner, has an external field (his room) in which to compare the relative dimensions of his internally-imagined images. Therefore the lady could change size, detectable against the constant visual field upon which her image had been projected. As for the Alice of Cross Purposes, the colour "eyed her brain," and so she entered a dream in which her inner thoughts became superimposed on the outward images around her, finally blocking them out entirely. MacDonald specifically commented on this elsewhere:

Hence the life of the day was prolonged into the night: nor was there other than a small difference in their conditions, beyond the fact that the contrast of outer things was removed in sleep; whence the shapes which the waking thought had assumed had space and opportunity, as it were, to thicken before the mental eye until they became dreams and visions (Wilfrid Cumbermede, III, 233; 487-8)

Having entered this state, Alice sees the fairy. Since it is in the context of her room at first, with her seeing the fairy as tiny, she is in the (b) or eerie state. The fact that she herself later changes size in relation to her room indicates how deeply she has entered into the (c) state, her memory keeping the everyday images of her room around her for a time. And since no person has put her directly into the trance state, she is either self-hypnotised or hypnotised by Nature (an acknowledged inducer; and, of course, the realm of the Queen who initiated the events).

Alice is uncomfortable at first, and cries to her fairy as they are leaving for the sunset (having received her unconscious wish), "I want to go home" (Cross Purposes, 211; I, 183). By investing a dream-like quality to her existence, and floating out of her room (for, as in many of MacDonald's works, the home stands analogically for the body), Alice descends totally into the (c) or trance state, having thus produced an unheimlich sensation, an uncanniness, or literally, "away-from-homeness." MacDonald was very familiar with the German language, and definitely knew not only the word, but its various connotations, as a paragraph from Castle Warlock showed:

Without having thought whither he went, he found himself presently in a favourite haunt, in which, notwithstanding, he always had a curious feeling, not only of being far from home, but of being in a strange country . . . His sense of away-from-homeness, however, was not strong enough to keep Cosmo from falling into such a dreamful reverie as by degrees naturally terminated in slumber. Seldom is sleep far from one who lies in the grass, with the sound of waters in his ears (MacDonald, Castle Warlock, I, 53-4; 20-21, italics his).

MacDonald obviously knew that the natural world could induce sleepiness; and note that he used the word "haunt" not only in this paragraph, but in several around it, so that he was almost certainly aware of the full meaning of unheimlich. In this, MacDonald drew upon the very sources that Freud was later

to use in his essay on "The Uncanny," having reached the same conclusion that "the 'uncanny' is that class of the terrifying which leads back to something long known to us, once very familiar."<sup>12</sup> Cosmo's favourite haunt is land that had once belonged to his ancestors, and in this an intimation of the Superhuman theme emerged (and even the fairies have notable lineage: Peaseblossom's, for instance).

Furthermore, Freud stated that childhood play ceased at puberty, when the child began phantasy; Alice, now at puberty (when, as we have seen, it was recognised in MacDonald's day that young ladies dreamed more), has begun her sexual phantasy and has directed it from the inside-out in order to leave her home.<sup>13</sup> As this projected phantasy is still make-believe, she has to leave in order to fulfill it in the real world. And in close alignment with Cosmo, Alice's uncanny state leads her to grass and the sound of water, which puts her further into the dream-state.

Jung had associated immersion in water with the soul; Alice's total submersion indicated that in sleep, as MacDonald believed, there was a closer association with the inner spiritual state. MacDonald gave a beautiful description of the plants in and around the water, which are the objects of nature in this dreamland (which the fairy allows as a term for Fairyland). There is an almost psychedelic glow to the plants, and once again this could be traced directly to medical belief, for J. Müller had noted that the luminous borders around objects at twilight (exactly the time when Alice entered Fairyland) were "owing to the ocular spectrum appearing at the one or the other margin of the image in the retina" (Müller, II, 1185). This also applied, not surprisingly, for flowers at evening, "regarded as something mysterious" (*Ibid*).



### 4.3.2. The Masculine Crossing

Whereas Alice leaves home mentally from the comfort of her own room, or else sleepwalks away, Richard, in marked contrast, is already out of his house physically. This recalls MacDonald's favourite epigraph, which he took from George Herbert, "The greatest step is that out of doors," for Richard has previously been a boy "who hardly went anywhere" (Cross Purposes, 215; I, 184). In the marketplace, the conscious and outward-looking Richard, in contrast with the unconscious and internalised Alice (meaning that MacDonald granted the pubescent female a more dreamy character in line with Victorian medical belief) encounters the umbrella man. As the umbrella man gains the traits of the goblin (the umbrella shape echoing the toadstool), Richard, who has entered the (b) or eerie state, is projecting his own internal phantasy on another man, in particular one who has what he wants, an umbrella for his mother. He is challenged by this figure in front of the townsmen (the rival action of the double coming into play), with the goblin/umbrella man telling him to go home. This is the opposite of what the goblin really wants, but, acting at cross-purposes, it has the same effect: the away-from-home Richard, whose will is "not for your bidding" (Cross Purposes, 219; I, 184), thereupon determines to do the complete opposite, and so go even further from home. When Toadstool tells Richard that "I will give you such an umbrella for your mother," (*Ibid*; I, 186), Richard desires, in a typical male reaction, to hit the goblin, his rival. Later, the goblin also threatens Alice in a like manner, so that the young girl gradually displaces the mother as the centre of rivalry in Richard's eyes--a sure sign of sexual progression.

But Richard has, by the end of the story, to control this male aggression; and when he later meets the umbrella man again, he refuses to

punch him, for "remembering how useless it had been to punch the goblin's head, he thought it better not" (247; I, 197). This is very clearly a resolving of the Oedipal conflict. It is not only part of the sexual development to resolve this crisis, but part of the moral development as well. "The conscience of mankind," wrote Freud, "which now appears as an inherited power in the mind, was originally acquired from the Oedipus-complex."<sup>14</sup> As Freud noted that a child's one wish in play concerned the desire to "bring him up" (Freud, "The Relation of the Poet to Day-dreaming," 47), that is, to become an adult, then the object of Richard's adolescent phantasy (as well as Alice's) is to solve these new sexual impulses and find a lover, and so become an adult. So MacDonald provided the child reading or being read the fairy tale with a ready-made phantasy in which the Oedipal-complex was resolved successfully by the main characters with whom the child corresponded.

#### 4.4. Union

MacDonald maintains the distinction between the male and the female in the dream-state. Though both follow their faerie leaders back to the same pool, Alice, in unconscious dream, is given poppies and sinks beneath the pool; and Richard, in his day-dream, falls into the (c) state while above the surface, resting on a boat made from a palm leaf. So it seems that a living barrier, the leaf, separates the unconscious from the conscious. In this, Liebig's study of endosmose and exosmose was again evident in MacDonald's thinking, for an organic tissue or membrane separated the two solutions in equilibrium in the chemist's experiments.

Freud heeded that "Dreams show a special tendency to reduce two opposites to a unity or to represent them as one thing."<sup>15</sup> The couple, with

their opposing characteristics, have been brought to a unified relationship within this dream, meeting on the border of Fairyland, the paraxial region. This is more of a working relationship than a complete unification, for there are always "abysses between soul and soul . . . over which they must pass to meet."<sup>16</sup> The fallen man and woman have, like the ego in Jungian theory, differentiated themselves, and only by working together can they be complete again:

One of the great goods that come of having two parents, is that one balances and rectifies the motions of the other . . . and it is not a bad thing . . . that when the one is at one extremity of the swing, the other should be at the other, so that they meet only in the point of indifference, in the middle; that the predominant tendency of the one should not be the predominant tendency of the other.<sup>17</sup>

If Alice is overly-feminine, Richard is overly-masculine; Alice's silliness is offset by Richard's sensibility, while she is outwardly polished, offsetting Richard's innate coarseness. When the goblin and fairy agree to cross over and change partners, this brings both the humans' will into action. The Shadow-selves pass their own judgement on the humans: the fairy finds Alice silly, and the goblin finds Richard over-sensible. In this, the counterbalancing is strongly obvious.

But though the inner or unconscious will has decided this, it is up to the conscious human wills to effect the union. When they do, the inner wills which work at cross-purposes are defeated. The fate of the goblin and fairy in this is interesting: like Shadows who fall from grace, the two are banished from Fairyland (and thus into a mortal life). MacDonald represents the Shadows' mortal banishment as a tree with only one leaf, very similar to the alchemists' Tree of Life, with the leaf recalling the one palm leaf which separates Richard from Alice at the pool. "Toadstool did not mind it much, but Peaseblossom did" (Cross Purposes, 247; I, 197). This is exactly the situation of Alice and



Richard before they fall in love; and so the goblin and fairy have to undergo the human experience, having been expelled from the Queen's kingdom (or her counterpart, God's). Here MacDonald's theology comes through; he did not believe in a permanent banishment, because with faith and good works the Garden would one day be returned to humans, and so the goblin and fairy are banished from Fairyland for only seven years.<sup>18</sup>

In a solipsistic manner, the main obstacles for Richard and Alice in Fairyland come from their inner selves, the goblin and fairy. Since the fairies are supposed to bring Alice and Richard into the Queen's court, their hindrance must be against her wishes. Like the Shadows, the goblin and fairy change shape according to the situation, giving away their true status by the colour of their eyes--green, the colour of Fairyland. MacDonald is very subtle in portraying the issues involved here. The owl, a creature of the night, holds a book upside-down and sings a song about mother wit, who also comes out at night, presumably during dreams. Richard outwits the owl, however, for he knows that if "you ask a plain question, he must give you a plain answer, for they are not allowed to tell downright lies in Fairy-land" (230; I, 192). He does not ask "if you please," for that would allow the goblin the will to not please. Here MacDonald followed his injunction of taking moral law into Fairyland with him, for fairies were traditionally known for lying and hypocrisy.<sup>19</sup>

It is much too easy to become bogged down in uncovering MacDonald's meaning in each of these scenes, so only some broad points need to be highlighted. First, there are the usual reversals found in Fairyland (the book held upside-down), and the subsequent reversal of the opposition of nature and culture (the book thrown at Richard turns into moss). The famous dream sequence in Phantastes, wherein Anodos's room changes into a

woodland scene, has garnered much attention from critics, yet the switching from objects of culture to objects of nature is present in nearly all of MacDonald's fairy fiction. Richard and Alice have left the market-place and their own room for the Queen's garden realm; yet within her kingdom trees act in the same way as columns, passage-ways become either tunnels or stairs, and the forest glade becomes a castle court. In the world that has been turned inside-out or outside-in, and with the differences between the two ambiguous in the mind, we should expect the interchangability of nature and culture in the scenery. The logic requires the reader to view the goblin and fairy's illusions as reversals of reality; what was the realm of nature belonging to the Fairy Queen has been glamourised (in the magical sense) into its opposite, the castle court. Yet if this was really the case, then were the scenes of nature back at the pool actually representing their opposite, cultural surroundings? Certainly, the presence of a setting which recalled Liebig's exosmose and endosmose would suggest such a conclusion. Yet MacDonald's resigned reply that his fairy tales were like fire-flies, now switched on with meaning, and now turned off, probably was the result of realising that consistent symbolism inevitably fell apart when taken to its logical conclusion. A fairy tale in which people always walked on their heads or talked backward would not be amusing for long.

Another tempting view is to take Richard and Alice's journey within Fairyland as symbolical as far as their going up or down is concerned; Manlove has already railed against the critics that see increasing height or depth as meaning either an ascension or decline in spirituality. Actually, in the dream of Fairyland the children's general progress does appear to be downward then upward again, so that they descend into the stages of sleep and then slowly climb out of it again. And if a greater depth of sleep meant a greater

loosening of the πνεῦμα, then a greater depth of sleep would indicate a greater depth of or receptivity to spirituality. Here in this tale, the children's lowest point was at the pool, where their love strengthened and the climb upward began. And if an improvement was meant to be effected in the mesmerised state, a sudden awakening was necessary; and the children's jumping down back into the normal world suitably mimicked such a sudden awakening. But in general their progress, like its equivalent in MacDonald's beloved Bunyan book, indicated their journey through life in a very broad sense: and this being a tale of awakened sexuality, the domestic scene where they beat their way into the goblin's hearth has a very clear meaning which I will not belabour, though it should be pointed out that Richard's aggression toward the goblin becomes displaced by an act of aggression toward the fairy, implying the latent aggression found in the sexual act.

Fairyland was a trial-ground for life, and the most that MacDonald specifically said about it was that "Any honest plan will do in Fairy-land, if you only stick to it" (233; I, 192). This too has its original form in Phantastes, wherein Anodos always keeps going eastward, despite whatever obstacles are in his path. And these Fairyland obstacles must, if MacDonald was really saying anything germane about life, have some relevance. One obstacle in particular, the black pool with lizards, frogs, black snakes, and all kinds of strange and ugly creatures, showed the author's main concern with a psychological state: namely, these phantasms which vanished when met head on were the products of a fevered imagination, and if met determinedly, these mental fears (arising from the dark, internal depths of what Jung would imply was a symbol of the soul) would vanish. And as remarked upon, it was here that the union of the children grew the strongest; because of this, the biggest fear in the tale, and probably for MacDonald in real life, was the inevitable separation of a couple



by death. Certainly, the rest of the story went to great lengths to show that such separation was yet another glamourised deception. And faith, which MacDonald would have as religious, was what won the couple over.

MacDonald's way of symbolically showing Richard and Alice's love was very interesting, in that it revealed not only his scientific interests, but also some of the main and unifying symbolisms found throughout all of his science-fantasy. As they begin to love each other, the children's eyes begin to emit light, so that with their combined vision they can see the path that they are on. At first this would seem to go strongly against medical science of the time. The ancient Greeks had conjectured that light came out of the eyes in just this fashion, and though the point had been disproved by the Arab philosopher Alhazen in the 11th Century, in Victorian times Müller had to go out of his way to point out that cats did not emit light from their eyes (and interestingly enough, MacDonald made the cat's eyes a specific colour). But if Fairyland was the reversal of reality, then light could, or logically should, come out of the eyes. Light had clear metaphysical implications in MacDonald's symbolism, based on the God=Light equation in the Bible; the eyes, it would seem, were used in a standard way in MacDonald's fiction to represent the condition of the soul (a common Romantic theme). So the union of the two children, based as it was on Godly love, was graphically illustrated by comparing it to eyesight, for two eyes were needed for proper depth and focus, just as two partners were needed for the spiritual equilibrium which MacDonald believed brought them upwards toward God. Both the fairy and goblin, incidentally, had green eyes, indicating that their soul (which in *Shadows* would be their entire substance) was connected with the Queen's realm of Nature--which, reversed (for their inside would actually be their outside), would be God's world of the spirit.

#### 4.5. Separation

Having been joined thus, the separation of the two children then ensues as a major concern in the tale. The prime causes of the two main separations (the cat-a-mountain and the multi-coloured lure in the castle) come from the goblin and fairy, who put these illusions between the couple, though the climax has Alice being drawn apart by her own will, as she stops to look at a room "which looked all the colours of the rainbow, like the inside of a diamond" (244; I, 196).<sup>20</sup> If the Shadows were really doubles of the children, then MacDonald must have been hinting that all fear of separation for lovers was in the mind, and faith would dispel this. He certainly seemed to have lived with this belief, his constant doubt aside, and Greville again emphasised how his father, near death, looked for his wife each time someone entered his room.

#### 4.6. Reunion

Having successfully foiled the trickery of the doubles, Richard and Alice are reunited each time. Their openly expressed relationship, however, keeps with proprieties of the time, for they willingly (for the will always plays the main role in deciding the outcome of their actions) part to return to their respective homes. That they are able to hold hands and show love in Fairyland only reinforces Kaplan's belief that Victorian fantasy indicates an escape from Victorian strictures. Even so, the reader is left with an idea of the permanence of the children's relationship.

Having jumped out of their shared dream, the couple have once again crossed the paraxial region; and far from concluding that no one knows where Fairyland starts or stops, the children find themselves at a boundary, a cottage

door, that they "knew very well, for it was only just within the wood that bordered on their village" (246; I, 197). Because of this known border, and the permission of the Queen, they are able to cross back into Fairyland at will; and significantly, the boundary is between an object of culture, the cottage door, and the wood (the natural realm of the Queen). Also, though they spend a night and a day in Fairyland, they return as the sun is still setting. This indicates the subjective nature of the dream, wherein time has been warped or has fallen away in a Kantian sense. If space in Fairyland is subjective, so is time.

#### 4.7. Conclusions

Cross Purposes has therefore been a shared Symbolical dream (Henderson, Divine Inspiration, 154), with the female protagonist having had a divine dream (or self-induced dream), and the male a divine vision (or perhaps merely a day-dream, because he had been active within the state); the activity, (MacFarlane, 21-39), has been both sensory (the light, the man in the market-place) and erethistic (the newly aroused sexual impulses); and the somnambulism must have been artificial, as the children remembered their dream when awakened, (Braid, Neurypnology, 45). This last seems to go against what was concluded about Alice's self-hypnotised state; yet if she had been hypnotised by Nature or by herself, then the supposed artificial quality of the mesmerism could only be natural in the final analysis. MacDonald would not have held the effects of Nature or God to be artificial.

We must now apply this simple scheme--the relationship of the couple (who have ancillary figures or Shadows connected to them) with the central feminine Upholder or Opposer (who also has or shares ancillary figures



with the couple, for the ancillary figures seem to be mediaries between the Queen and the couple)--to the next two tales, which also follow the Cupid and Psyche pattern. What will be interesting will be the various substitutions and inversions that MacDonald has made on this pattern, and it must be suspected that the meaning of each tale has controlled these changes in a deliberate fashion.

#### 4.8. Footnotes for Chapter 4

<sup>1</sup> See Rank, The Double, 33, in which he uses the very word "cross-purposes" to describe the double's action on its counterpart.

<sup>2</sup> Derek S. Brewer, Symbolic Stories (Cambridge and New Jersey: Rowman and Littlefield, 1980), 9. The idea of "splits" came from Max Lüthi, as Brewer acknowledged, although the double, as a literary figure, probably anticipated the ultimate awareness of these.

<sup>3</sup> See C.G. Jung's classic The Archetypes and the Collective Unconscious, translated by F.C. Hull (London: Routledge & Kegan Paul, 1959), Vol. 9, Part 1, in particular the "Archetypes of the Collective Unconscious," 3. Jung's work should be extremely helpful in finding the alchemical roots of MacDonald's imagery; for example, Psychology and Alchemy, Vol. 12 (1953), laid bare some of the alchemical foundations also found in the science-fantasy. Manlove and other critics pointed out the close connections of Jung's theory with MacDonald's work (which again existed because MacDonald had been using the same sources as Jung), but as yet no critic has worked very deeply on this--no doubt because of the extremely-complex floodgate of ideas unleashed with even a minor search. The inductive homologising was far too entwined, and only a person well-versed in the classic texts of alchemy and science could hope to make sense of this. I will throw out but one of the many possible examples. Jung wrote in "Conscious, Unconscious, and Individuation," in The Archetypes and the Collective Unconscious, that "the anima complex is one of the oldest features of Latin alchemy" (286). MacDonald's infamous central female character has been associated with this very anima: so, ignoring the Freudian interpretation, is this where he found the basis of the character, itself also in medieval literature? If so, then did this really come about because Latin alchemy laid the foundations for the modern chemistry which interested him? In regards to MacDonald's chemical and spiritual analogising, Jung wrote that "while the dogmas of the Church offered analogies to the alchemical process, these analogies, in strict contrast to alchemy, had become detached from the world of nature through their connection with the historical figure of the Redeemer" (Psychology and Alchemy, 35). So, by consciously using an anima figure with the aspects of Natura in his science-fantasy (look again at the Green Lady in The Golden Key), was MacDonald bringing Christian dogma back into alignment with the world of nature? Or, rather, was this anima merely a substitution (or equivalent or correspondent) for the figure of the Redeemer? There is evidence to suggest



this.

<sup>4</sup> Jung, while discoursing "On the Psychology of the Trickster-Figure," in Archetypes and the Unconscious, mentioned that the shaman and medicine man (the roles MacDonald put himself in) were tricksters; they were, not surprisingly, also Christ-like (256). This came, as Lévi-Strauss also agreed, because polarised attributes were both contained in and mediated through them. Because Jung believed that tricksters recalled an earlier, Halcyon time when the ego was non-differentiated (263), then again we have yet another reason for MacDonald's ego-loss exhortation. If one of MacDonald's main oppositions was human:God, then he could have substituted himself in the role of God as a polar opposite, following the inversion of fantasy; and his mediating abilities would only come through doing God's will, which gave him God-like or God-given abilities.

<sup>5</sup> George MacDonald, Cross Purposes, in Dealings with the Fairies, 206; and in Sadler's edition of The Gifts of the Child Christ, I, 181.

<sup>6</sup> George MacDonald, Annals of a Quiet Neighbourhood (London: Hurst & Blackett, 1867), in three volumes, III, 155; also, (London: Kegan Paul, Trench, Trübner, & Company, Ltd., New Edition, n.d.), 516. As the Queen was linked with Nature and "our God was the God of Nature," then "the influences of Nature upon human minds and hearts are because He intended them" (*ibid*), and so also because Nature intended them as well. It should be noted that as God was referred to as masculine in the spiritual realm, then the Queen of Nature was feminine in the more earthly realm: a direct reversal of MacDonald's belief in the higher spiritual nature of women on earth. This will also be evident in The Golden Key, wherein the Green Lady is lower on the increasingly spiritual hierarchy than the three Men: since she is linked with Nature and so has a material element, then this was to be expected.

<sup>7</sup> George MacDonald, "On Polish," in Orts; A Dish of Orts (191; 191).

<sup>8</sup> George MacDonald, Warlock o' Glenwarlock: A Homely Romance (Boston: Wide Awake Pleasure Book, D. Lothrop & Co., vol. 12 [-13], 3 pt. in 1, a supplement, 1881, but bound in 1882), 28; Castle Warlock: A Homely Romance (London: Sampson Low, Marston, Searle, & Rivington, 1882), in three volumes, I, 148; also, Castle Warlock: A Homely Romance (London: Kegan Paul, Trench, Trübner & Co., Ltd., new edition, n.d.), 56. The name change suggests either an editorial move or second thoughts on MacDonald's part, but there might have been another reason: as MacDonald was planning to collaborate with Mark Twain on a novel at this point, in order for both writers to have copyrights on both sides of the Atlantic, the appearance of the shortened and slightly different Warlock o' Glenwarlock in Boston was probably in response to this need--certainly the kailyard aspects of the novel were emphasised to cash in on the American market in which MacDonald was beginning to have success (and thus the title might have been considered a bit too romantic for British tastes). The National Library of Scotland has a bewildering number of editions from the 1882-3 years, the earliest appearing to be the Sampson Low, Marston, Searle, & Rivington, 1882, edition. On a personal note, I found this novel to be one of the more entertaining of the Scottish works (though as it might have catered to American tastes, perhaps this follows!). Considering Liebig's study of nutrition, the continued subsistence of the family of the Laird on a meagre diet of oats is most interesting, and perhaps represents one of the few



examples in the "realistic" novels in which MacDonald's faith went counter to known medicine. Since Warlock o' Glenwarlock is different (e.g. on page 10-11, speaking of Cosmo's "away-from-homeness," MacDonald described the sensation as "a peculiar feeling of strangeness and even expatriation," a phrase subsequently dropped), I will only refer to the other two editions.

<sup>9</sup> Wolff suggested that MacDonald had been involved with an upper-class young lady while working in the northern library and had been spurned in the process. This could be true, but, as usual, more than one reason underlied anything that MacDonald did. If there were many such instances of upper-class women and lower-class men in the couples of his works, could this not be due to MacDonald deliberately imposing opposing or complementary characteristics on the couples? As for the ability of the goblin and fairy to carry sexual differences, see Maureen Duffy's The Erotic World of Faery (London: Hodder and Stoughton, 1972).

<sup>10</sup> George MacDonald, The Hope of the Gospel (London: Ward, Lock, Bowden and Co., 1892), 3; also, Life Essential: the Hope of the Gospel, edited by Rolland Hein (Wheaton, Illinois: Harold Shaw, Publishers, 1974), 14. It is rather unfortunate that MacDonald's theological writings are now only available in such heavily-edited form.

<sup>11</sup> Sigmund Freud, "One of the Difficulties of Psycho-analysis," in On Creativity and the Unconscious, edited by Benjamin Nelson (New York: Harper & Row, 1958), 9. J. Müller was aware of this term: "The abstract notion of all which belongs to this independent life [of the mind] is the 'Ego' or 'self.' The conception of our 'self' being the source of ideas, or the conception of ideas being qualities or particular states of our 'self' is what is called 'self-consciousness'" (Müller, II, 1366). He reiterated that the distinction between the internal and external self was difficult to make. The externalised projections of the doubles would follow from this. And speaking of instinctive ideas, Müller also noted that the creative vital power took part in the organisation of the mind, producing a series of thoughts like dreams: "It is this power which determines animals to the act of sexual union. . . ." (II, 1344). And humans as well, for in puberty "Sexual ideas arise instinctively and obscurely in the mind, and set in action the creative power of the imagination . . . [which calls] into play the noblest mental faculties. . . ." (II, 1481). So the shared sexual dream of Richard and Alice arose instinctively, the gift of Nature, and so summoned their own development of will; and this in turn followed accepted medical belief of the time.

<sup>12</sup> Sigmund Freud, "The Uncanny," in On Creativity and the Unconscious, 123-4.

<sup>13</sup> See Sigmund Freud, "The Relation of the Poet to Day-dreaming," in On Creativity and the Unconscious. He echoed MacDonald when he compared the creative writer to a child at play, "in that he creates a world of his own or, more truly, he rearranges the things of his world and orders it in a new way that pleases him better" (45). MacDonald, despite the reasons given for his fantasising, realised that he could not order just any which way; he had to stay consistent with moral law, the cognitively-realised law which superceded his own wishes.

<sup>14</sup> Sigmund Freud, "Some Character-Types met with in



Psycho-Analytic Work," in On Creativity and the Unconscious, 109.

<sup>15</sup> Sigmund Freud, "The Antithetical Sense of Primal Words," in On Creativity and the Unconscious, 55.

<sup>16</sup> George MacDonald, The Seaboard Parish (London: Tinsley Brothers, 1868), in three volumes, I, 25; also, (London: Kegan Paul, Trench, Trübner, & Company, Ltd., New Edition, n.d.), 19.

<sup>17</sup> *Ibid.*, I, 33-4; 26.

<sup>18</sup> The number seven was significant in Scottish folklore. Referring to the Reverend Walter Gregor's Notes on the Folklore of the North-east of Scotland (London: Elliot Stock, 1881), which covered the area with which MacDonald was most familiar, many of the traits of MacDonald's fairies may be traced. Fairies were thought to be "fallen angels," (59) much like the Shadows, and were "under the rule of a queen." They lived "beside a river, a stream, a lake, or by the sea-braes" and their favourite time of coming forth was, of course, in the gloaming. They had the "teind to hell" which had to be paid every seven years (5), and it was preferred to offer humans in this place: here we find the seven years that the goblin and fairy have to pay. The tale of MacDonald's which most used the folklore of his native area had to be The Carosoyn, for in the story, and aligned with Gregor's research, "The fairies took to fishing in little boats of their own" (65), and "Till the mothers were 'sained' and churched, and the children were baptised" (60) they were easily stolen; so Colin rescued the changeling by finding the sacramental wine of the Carosoyn. The story was also notable, like The Double Princess, in occurring in two separate parts which could have formed an aggregate group like the three tales I had chosen. Simple substitutions on a basic framework revealed how the inner structure of the Psyche legend had been twice reworked within each tale. Indeed, The Carosoyn, like many of the fairy tales, followed Buchan's category of the Magical and Marvellous very well indeed; so well, that the first and second sections were closely aligned with the themes of the five examined tales from that category, especially the one about "the happy uniting of a pair of lovers through an unspelling," and "one . . . about a successful childbirth for a married couple through an unspelling" (Buchan, 161), although the last was more of an unspelling of a changeling. MacDonald simply took the Christian implications further.

<sup>19</sup> See Robert Kirk's famous An Essay of the Nature and Actions of the Subterranean (and, For the most Part) Invisible People, etc., best known as The Secret Commonwealth (Edinburgh: Ballantyne & Co., 1815), which was a 1691 compendium of Lowland Scot beliefs on elves, fairies, fauns, etc. He noted that such beings were famous for "Envy, Spite, Hypocrasie, Lieing, and Diffimulation," 13; they were "best feen in Twilight," 1; and there was even a foretaste of the reversal found in Fairyland, for "When we have Plenty, they have Scarcity at their Homes," 2.

<sup>20</sup> MacDonald's continual fascination with colour and its exciting effect should be dealt with where he exhibited it the most strongly, in The Golden Key, and this instance should be compared with the chromatic and achromatic rainbow colours found within that later tale.

## CHAPTER 5

THE GOLDEN KEY: AN OUTER CORRESPONDENCE

For George MacDonald, as Greville commented, "a symbol was far more than an arbitrary outward and visible sign of an abstract conception: its high virtue lay in a common substance with the idea presented."<sup>1</sup> Because of this belief, there must be a uniformity in the symbols used by MacDonald; and in MacDonald's first published short story, The Broken Swords, there first occurs "the key of his own door, with which he succeeded in unlocking hers, and so crossed her threshold for the first time."<sup>2</sup> Apart from the obvious sexual symbolism of the key and lock, there is also the continuing concern with the abysses between soul and soul and the way in which the divide could be crossed. "Key" and "lock" are oppositions that have a vital connection between them, the crossing of such a border (which in Cross Purposes is a door of a cottage); and just as the couple Richard and Alice carry oppositions derived from their family backgrounds and sex, so do Mossy and Tangle, for if the male Mossy has the key, Tangle provides the lock.

The individual, exterior homes with die Heimlichen in each of these tales are carefully given by MacDonald, for these form the basic characteristics of the child involved. Neither Mossy nor Tangle has a close relationship with their father; Mossy, because his is dead, and Tangle, because hers is always away from home. Neither children has a mother. Yet Mossy has a close relationship with his great-aunt which is positive; Tangle does not enjoy such a relationship, for she has only the household servants who treat her badly. She, then, has a negative relationship within her household, thus forming the beginning opposition between the couple. In fact, the singular blood relation



with the great-aunt is in direct contrast with the plural non-blood relationship to the servants. This would put Tangle at an initial disadvantage as compared with Mossy, but if in dreams two polar extremes occur, the two cannot at first be differentiated; and so the outer home life which raises the conscience, the moral development of the children, works to the same effect in the dream world: it causes the children, by positive means in Mossy's cause, and negative means in Tangle's, to leave home. Furthermore, there is another immediate set of complementary ideas carried within the children, that of their names: Mossy conveys the image of moss, a ground plant, while Tangle is a plant as well--the Scottish name for seaweed washed up on Hebridean shores by storms. Richard and Alice also had a link with the vegetable kingdom through the names of their counterparts, Toadstool and Peaseblossom; evidently, the opposite of animal vitality, vegetable, was consciously used by MacDonald in his reversals, and therefore a character such as Anodos should be expected to meet anthropomorphised trees and plants in the reversed world of Fairyland. By their plant totems, these children of The Golden Key have the opposition--

Mossy:plant of the earth :: Tangle:plant of the sea

--which also carries the concept of Mossy being in the right home environment and Tangle in the wrong (for the seaweed dies on the shore, being out of its element). This earth:water opposition is taken by the children into Fairyland, just as the initial differences between Richard and Alice are also brought, and so close attention should be given to how MacDonald maintains the distinction between this couple throughout the rest of the tale, for the imagery which surrounds them in Fairyland reflects these initial, opposed differences.



### 5.1. The Central Feminine Upholder

MacDonald starts the story with the boy Mossy, who sits in twilight, the usual border or paraxial region, and listens to the stories told by his great-aunt. Instead of a fairy grandmother, as in Phantastes, or the Fairy Queen, as in Cross Purposes, here a mortal woman initiates events, even if she does not otherwise take part in them. Like the wizard, her words control the dream images seen by the boy, for she has planted the image of the golden key in Mossy's brain; thus, an erethistic condition arises wherein the main thought of the golden key makes itself seen in the dream. She is probably the earthly manifestation of the Green Lady, the central Feminine Upholder in the tale, for this tale represents a growing sophistication in MacDonald's writing ability, wherein "splits" of the three main characters become more evident and more involved. Indeed, it will be seen that not only does the Central Feminine Upholder have a female mortal counterpart, she also shares the centre of the tale with her higher spiritual and masculine counterparts, the Three Old Men, the last of whom reunites the couple (thus emphasising his Upholding function, in common with the Green Lady).

### 5.2. The Male and Female Opposers

There are no simple, one-to-one corresponding goblin and fairy doubles of the children who bring them into Fairyland and oppose them; instead there are, among others, the air-fish, who have an Upholding function, an inverse property as compared with the opposing fairies in Cross Purposes. It should be noted that both Mossy and Tangle have a guiding air-fish, which are the Shadows in this tale; Tangle is the first to encounter one, also encountering the opposing Shadows of the fairies and tree-spirit first, which

comes from the fact that she has an unhappy home life, unlike Mossy, who has not been opposed by any Shadows which are the result of bad, exterior Heimlichen. Mossy, happy with his home life, has the pleasant lure of the golden key to bring him into Fairyland, as compared with Tangle's unpleasant fairies which scare her away from home. It must be suspected, then, that the golden key itself is a Shadow of Mossy's; certainly, just as the Feminine Upholder has been split, so has the number of doubles, for Tangle's fairies and entwining tree may also be seen as the Shadow-aspects of her internal condition (which is at first governed by the external home life). Just as in Cross Purposes, these doubles should be considered in connection with their protagonist counterparts or as ancillary figures--which, once again, mediate between the Central Feminine Upholder, the Green Lady, and the children.

### 5.3. Crossing the Border

Fairyland has the same indeterminant border as found in Cross Purposes, that between the cultural and earthly homes of the children and the natural wood which continues into its spiritual aspect of Fairyland, the home of the Green Lady. And once again the two children leave home differently, the differences of their departure reflecting the opposing characteristics which MacDonald has grafted onto them.

#### 5.3.1. The Masculine Crossing

In the case of Mossy, MacDonald is quite specific about the fact that Fairyland "came close up to his great-aunt's garden, and, indeed, sent some straggling trees into it."<sup>3</sup> This reinforces the great-aunt's earthly connection with the higher Faerie realm; and MacDonald was quite deliberately making use

of a tradition of literature which beheld the garden as the place where the two realms interpenetrated.<sup>4</sup> There also comes the level red rays of the sun, just as in Cross Purposes. The timing and colour of the red sunrays has already been dealt with in Cross Purposes, though it should be noted that these rays are associated with the boy now instead of the girl: an inversion which emphasises the fact that the boy in this tale has the positive aspects while the girl has the negative. Alice, who had the positive environment in the first tale, received the red rays, while the poor Richard did not.

Also, since "Gardening and alchemy continued to be associated in actual practice" (Comito, 85), we come again to a fine example of how MacDonald, who uses what Lévi-Strauss called "inductive homologising," has woven several layers of meaning in the symbols themselves. This comes, as Wolff noted, from MacDonald's interest in German Romanticism and a specific influence in this area, Goethe, may also be noted here. Alice Raphael, in her Goethe and the Philosopher's Stone (London: Routledge and Kegan Paul, 1965), explored how alchemy had coloured the writer's symbolism, observing that there was in Goethe's Parable the symbol of a key, and that "Throughout alchemical literature the key is a symbol consistently used in relation to esoteric knowledge and to inner values as well" (35). If Alice sees a fairy in the red light of sunset, here Mossy sees a key, the inner Shadow which he has yet to find or achieve. That it is seen on the other end of the rainbow fits the rainbow's use as "a visible symbol of the celestial bridge uniting earth and heaven, ever since men began to reflect upon immortality" (119); which is, in other words, the two realms of material earth and spiritual Fairyland—with Fairyland representing the inner spiritual world. This followed from Greville's remarks about his father's use of the seven dimensions in Lilith, wherein the two-world allegory, which blended the external physical world and the internal



spiritual realm, necessarily treated

their condition in dimensions--of which there are seven in all, three concrete, as I take it, and four abstract interblending but more positively vital. These four compose an inseparable unity commonly spoken of as the much debated fourth dimension--that concept of existence which, being spiritual, is not indeed independent of the concrete, but contains and controls the concrete three dimensions in creative manifestation (Greville, George MacDonald and His Wife, 549).

To graft this analogically onto the seven colours of the rainbow was an obvious step, with the first three colours, red through yellow, being the concrete, and the next four, green through violet, being increasingly abstract and spiritual. Furthermore, there would be a range from external red to internal violet.<sup>5</sup> That this journey inward was represented as an outward journey could be explained by the reversing function of the secondary world. Like Goethe, MacDonald was using the same tradition of alchemical symbolism from which Jung derived his own theories. As Jung explained, "alchemy deals with the same, or very similar, processes as those involved in active imagination and in dreams, i.e., ultimately with the process of individuation" (Jung, Psychology and Alchemy, 333). "The redness may mean the dawn," Jung said, though here MacDonald has characteristically reversed it by making it the twilight, "like the rubedo in alchemy, which as a rule immediately preceded the completion of the work"; furthermore, "The yellow colour (*citrinas*) often coincides with the *rubeda*. The 'gold' is yellow or reddish yellow" (180), just as the key in this tale is golden, a colour of intuition, and is found within the red rays of the sun (which have produced the rainbow). So Mossy and Tangle's journey in this tale quite clearly corresponded to the work of the alchemists, with the colours representing "an intermediate stage preceding the definitive end result" (Jung, Archetypes and the Unconscious, 330). Jung remarked that the alchemists saw the work or opus as an analogy of the creation of the world (308), a theme of

creation which was also noted by Fredricks as being central to science-fiction, and here MacDonald was using the work or opus in its original form as a path towards the full development of the individual.

Since "rainbow colours spring from the red layer that means affectivity" (331), Mossy's rainbow is accordingly seen in the red light of the sun, the external natural world which is affecting him mesmerically. Goethe himself noted this phenomenon. Dissatisfied, as MacDonald must have been, with Newton's Opticks,<sup>6</sup> the German philosopher tried to deal with colours on a psychological level. In doing so, he related in his Theory of Colours an actual scene which he had witnessed, and which MacDonald made use of in both Cross Purposes and The Golden Key:

But as the sun at last was about to set, and its rays, greatly mitigated by the thicker vapours, began to diffuse a most beautiful red colour over the whole scene around me, the shadow colour changed to a green . . . The appearance became more and more vivid: one might have imagined oneself in a fairy world, for every object had clothed itself in the two vivid and so beautifully harmonious colours. . . .<sup>7</sup>

Fairyland was the green world of shadows (and so it was fitting that the Shadows in the first tale had green eyes, which was "the light of the soul going out from the eyes" (MacDonald, England's Antiphon, 225)); and it was perhaps significant that both Goethe and Newton explored rays of light which came into their own rooms through a window, just as the children in these tales (and Anodos and Vane as well) look from their own rooms outward via windows.

And once again, the main character (or one of two equally main characters) is looking eastward. Jung believed that this indicated consciousness, an interesting reversal on MacDonald's part if the child was



entering the unconsciousness of the sleep state. It would seem that in Fairyland, like the mesmeric state, the consciousness was applied to the unconsciousness; the boy Mossy, like the other characters, enters Fairyland in the (b) state, and then falls asleep "upon the mossy bed" (253; I, 155)--the plant being on the ground, in keeping with the earth association. And since it is his totem, it indicates that he is looking within himself in order to enter the (c) state. The reversing function of Fairyland again is seen in the fact that he looks outward to look inward. The rainbow or bridge between the two worlds which marks this specific spot (which itself is in the paraxial region between inner and outer) is peculiar; Mossy can "count all the seven colours," which makes known that he sees the faint, spiritual violet (which normally would be almost imperceptible); indeed he

could see shade after shade [and notice the word choice, for shade is a word form of shadow, and Goethe had noted that colour was a form of dark or σκίερόν] beyond the violet; while before the red stood a colour more gorgeous and mysterious still. It was a colour he had never seen before (251; I, 154).

One can understand the amazement over MacDonald's anticipation of the expanded spectrum: here was an intimation of both infrared (the colour before red, which of course was not normally visible to the human eye) and ultraviolet (the shade upon shade after violet). There is furthermore an opposition between the one colour before red and the many after violet; if violet is the spiritual end of the rainbow chromaticism, then the world of the higher Shadows (which must comprise the various forms which are seen ascending the rainbow) would be inhabited by many such forms, for the singular earthly bodies and minds of the children seem capable of forming many shadows, according to their reaction to external circumstances. Note also that in the description the one colour is before the red and the many after violet, which



hints that this rainbow is deliberately reversed from the normal rainbow pattern of red being on the outside and violet on the inside of the semi-circle. "It rose high in the blue heavens," which was yet another intimation that the blue end is the spiritual side of the paraxial region in contrast with the red earthly end; furthermore, the golden key has an inset of sapphires, the most violet of gemstones. This suggests that it is indeed a key to a higher understanding or spiritual state. Also, since Jung had seen in violet--a mixture of spirit and body (blue and red)--a "united double nature" (Jung, Archetypes and the Unconscious, 314), then the key represents the final fulfillment of the union of opposites in the children, the "chymical marriage" of the alchemists.

At this point, after Mossy has awakened or actually descended further into the (c) state, finding the key and "feeding his eyes upon its beauty" (254; I, 155)--familiar symbols in MacDonald for spiritual nutrition--MacDonald leaves the boy pursuing another lure, a glimmer which he takes for yet another rainbow. The affectivity and attraction of bright colours has always been well-known, and the girl Alice in the first fairy tale is likewise attracted by a diamond glimmer (its equivalent in alchemy being the *lapis*, which Jung thought was an image of Christ, as was the rising sun, or its Fairyland reverse, the setting sun). Indeed, the alchemist himself assumed the role of Christ, which was yet another reason for MacDonald placing himself in the centre of these tales as the affecting wizard. The theme of Cross Purposes was sexual development, but here we see the theme was spiritual development. And for this enlightenment, which depends upon an orderly chromaticism between the two most-removed points on the bridge between two worlds, Mossy searched for the lock of his key, looking "up in the air, down to the earth, but [he] saw no keyhole in the clouds, in the grass, or in the trees."<sup>8</sup> He has good theological reasons for looking thus, if MacDonald was consistent with his

statement that

The heavens and the earth are around us that it may be possible for us to speak of the unseen by the seen; for the outermost husk of creation has correspondence with the deepest things of the Creator. He is not a God that hideth himself, but a God who made that he might reveal; he is consistent and one throughout (MacDonald, Unspoken Sermons: Third Series, 31-2).

In this search for spirituality, there is an outer correspondence of the material symbols which reflects their inner state or meaning.

### 5.3.2. The Feminine Crossing

In contrast with Mossy's positive lure, Tangle's negative relationship with her Heimlichen impels her to leave home. Once again Shadows are involved, namely the fairies who object to the untidiness of the house (which is caused by the servants, who are rather like the evil step-sisters of Cinderella). The disorder of the external home corresponds with Tangle's internal disorder (and indeed, probably causes it), for Wolff and other critics have agreed that Tangle needs to be cleansed, both physically and spiritually; in this tale, although the bathing in water also fits her totem plant, the seaweed. That water was also responsible for plant and animal vitality in the biochemistry of Liebig only added to the appropriateness of the rebirth or regeneration symbolism. MacDonald has to carry the water motif with Tangle into Fairyland, just as the earth motif has to accompany Mossy; but as the two children form their balancing union, the motifs will be interchanged as part of the equilibrium formed.

That the fairies are Shadows of Tangle shows in the way that they object to her surroundings and pinch "the maids black and blue, and play them all manner of uncomfortable tricks" (256; I, 156). This is a traditional fairy trick,

yet their actions also match well with those of a naughty girl. She is still in her home, and unable to see the red rays of the setting sun--for plants (a specific obstruction linked with the two childrens' totems) have partially blocked the gateways outward. Tangle suffers from the same situation that caused another character of MacDonald's, Alice of The Portent, to sleepwalk. As MacFarlane wrote, "When we close our eyes object-consciousness is cut off; subject-consciousness, untrammelled, may be exaggerated" (MacFarlane, 10). This allows the internal Shadows to be projected outward, thus forming the fairies and other hallucinations; furthermore, since there is always one overriding thought present in the somnambulant state, that thought in Tangle's case would be the hitherto unexpressed desire to leave her untidy home and find a more tidy one. Like Richard (for the boy and girl in this story are in inverse relations to the children of the previous tale), she enters the (b) state in the evening before the sun is down and while she is yet awake. The fairy pranks--the ape, the moving chairs, etc.--are typical Shadow effects, as was shown in the discussion of The Shadows, and so Tangle has to respond with an action of her will (both internally and externally) against them; and since they result from a bad home, she has to change or leave that external home. Their previous pranks fail (because Tangle responds internally and in the correct manner, forgetting the ape reflection and grinning heads, which indicates a necessary loss of Shadow-self), so the fairies resort to a tale implanted within her memory (in the same way as the great-aunt's tales had been implanted in Mossy's). This is the story of Silverhair, which Tangle has been read, and which is obviously MacDonald's version of Southey's The Three Bears. It was within this very period of the 1860s that the character of Goldilocks had become attached to the tale, an interesting addition in itself, and so by using a known fairy tale of the time, MacDonald could make changes



to it that his audience would find highly significant. Verbal inspiration affects Tangle while she is in the (b) state, and has been summoned up from her memory; so now she has to enter the (c) state like Richard, and with these exact images that have been previously implanted within her mind.

The bears, with their "big voice, middle voice, and little voice"--and note that their voice is the key affectivity, just as the wizard's voice affected the boy--form a chromaticism of their own, like the one seen in the rainbow. And just as Goldilocks has been in a strange house, Tangle, who can put herself in Goldilocks' place due to the correspondence of the tale, is in a house that has become unheimlich and so has to run away. The relation of the name that MacDonald gives to his own Goldilocks, Silverhair, is obvious: silver has been substituted for gold, and hair for locks. Mossy has the gold key, and Tangle the silver lock; and, of course, much was made of the need to comb Tangle's hair (and it would seem that her hair obscures her vision just as the plants obscure her window). Goldilocks finds the little bear's items just right, which means that she corresponds with the child of the family; Tangle, however, no longer finds such correspondence, and has to leave her home now that she is maturing. Indeed, MacDonald has her age three years in the process of leaving, and so, like Richard and Alice, Mossy and Tangle will grow to sexual maturity within the tale. MacDonald, with his increasing sophistication, could easily graft the the co-existing and higher theme of spiritual maturity onto this process as well.

Like Mossy, Tangle needs her own chromatic code, though it comes not in the form of a rainbow, a highly ordered chromaticism, but in the chaotically multi-coloured scales of a curious creature which MacDonald calls an air-fish. Being behind Mossy in development, she has yet to form such

chromatic, outer order on her own Shadows. For this air-fish is yet another such Shadow, which parallels the fairy of Cross Purposes since it is sent by the Feminine Upholder of the tale. Since Tangle now has different surroundings, the forest outside her home which is the realm of the Green Lady, she now has a different internal Shadow in response to the new home and family member; the mischievous fairies have been replaced by the helpful air-fish. Since the other bad fairy, the tree-spirit, is a plant like the childrens' totems, this suggests that Tangle is still wrapped within herself when the tree grabs her. If the bad fairies show a reflection of the bad outer home, the good air-fish reflect the positive aspects of the Green Lady's home and help to dispel the previous Shadows.

These air-fish should be examined more closely. The plant totems of the children have an earth:water opposition; this is an ancient division found in Genesis, which in the first chapter and tenth verse has God making these two divisions and allowing each to give rise to specific creatures. Verse twenty stated that the sea brought forth moving creatures (fishes) and the fowls that fly; so Tangle, endowed with the water division, has for her own personal Shadow an air-fish--the melding of the fishes and fowls. J. Müller had commented on such "Double monsters of the human species and of brutes" (II, 1406). And Mossy represents the other division, the earth which yields, according to verses eleven to twelve, seed; and if the phallic interpretation and sexual homologue of the key is appropriate, then this does indeed yield seed. Furthermore, the mediating qualities between air and water showed in the trickster function of the air-fish, in much the same way as the fairy and goblin had been mediators between the children and the Feminine Upholder.

If looked at alchemically, the air component corresponded to the Greek

ἄήρ, the life or soul (Jung, Psychology and Alchemy, 170), which also represented wind and vitality; MacDonald even gave the name aëranth to the higher state of the creatures after they had been cooked. And it should be noted that three of the four basic, Aristotelian elements--earth, water, and fire--are associated with the Old Men, with only air missing, so that the missing fourth element is the one associated with the humans as their Shadows. If the air-fish of the humans develop by cooking in the Green Lady's pot, so does the soul or inner vitality which they represent (and Jung has written that "Out of the egg--symbolized by the round cooking-vessel--will rise the eagle or phoenix, the liberated soul" (Psychology and Alchemy, 193)). In addition, since Satan has been called the Prince of the Air, then MacDonald's belief that evil was an internal condition was upheld, because the inner Shadow was linked directly with the air of the air-fish.

#### 5.4. Union

Nature is at the mid-point of the divine and the material (see Economou, 24), and so the realm occupied by the Green Lady, the Feminine Upholder, is in the paraxial region between the earthly homes of the children and the replacement spiritual home toward which they ascend. Economou suggests that Natura is possibly equivalent with the *anima* (22), whose function is creativity and the mediation between the conscious and the unconscious, the latter of which has an indeterminable border such as the one found between the real world and Fairyland (see Jung, Psychology and Alchemy, 169-174). This makes for yet another inductive homologue in MacDonald's symbolism. The Green Lady's similarity to Natura is shown in the way she receives the souls or air-fish from a higher source, the Old Man of the Water, for this follows from Bernard Silvestrus's concept that the world-soul (which was



equated with Nature) gave rise to multiplicity, the souls coming down for her to clothe and embody (see Economou, 66). These allusions to medieval literature need expert attention which I am unable to give, though some of these basic concepts are so entwined within this tale that they are impossible to ignore. It was the relationship between God and Nature that was explored in these medieval predecessors to MacDonald, and here he put his own views into visible form. Like the 17th Century philosopher Spinoza, he equated God and Nature, though this tale showed that the equation was not simple at all, for there existed hierarchies or chromaticisms between material and spiritual within a "split" God who occupied both realms. And it is in the paraxial realm of Natura that Mossy and Tangle are first united and then separated; but their reunion, when it comes, will be in another, higher realm altogether.

"It is the law of Nature," MacDonald wrote elsewhere, "--that is, the law of God--that all that is destructible shall be destroyed."<sup>9</sup> And for the physical body to change, there had to be either destruction or growth. Richard and Alice have their inner spiritual state reflected in the goblin and fairy; and as these children grow physically, their inner spiritual state has to grow spiritually to match. These inner and at first opposing forces should be considered as "endo-egos," that is, interior or unconscious forces which work against the conscious will of the person whose mind they inhabit. These do not have to be in conflict, as we find these same inner forces, the air-fish and golden key of this tale, actually helping the children. Outside wills are also at work on the children; these could be bad (as in the case of the servants of Tangle) or good (as in the case of Mossy's great-aunt). These could be referred to as "exo-egos," though the distinctions between exo- and endo-egos, the outer and inner forces at work on the mind, would obviously be difficult to make in a reversed world, or in a world where the self was less

differentiated. We find in the case of the two Feminine Upholders seen so far, the Fairy Queen and the Green Lady, that they control the endo-egos of the children up to the point where the children's will allows it, and also are connected with the exterior forces working on them, the natural objects which coerce the somnambulant or mesmerised state. And if it may be accepted that the world of Nature and God was co-equivalent, then God has indeed (as Manlove has suggested) been at work on the children from both within and without.

So if a beneficent external environment existed, then the growth upwards came from a beneficent internal force; if a negative external environment existed, then by due correspondence a negative internal force existed which had to be countered by the will both internally and then externally (by changing the environment without). To work toward growth, as MacDonald obviously held, humans had to use their will on both levels, the internal and the external. If they did not, then the internal and external environment would see to it that they did, as MacDonald remarked:

He had not yet been tested; but the trials of a teachable youth must, however severe, differ greatly from those needful for one who, declining to learn through eye or ear, must be taught through the skin. The former are for growth, the latter for change (Castle Warlock, II, 98; 162)

Afflictions or crosses are for growth (as the tale Cross Purposes shows), but if the growth was not achieved, then there was, as evidence of MacDonald's latent Calvinism (which he as much as admitted), punishment through the skin. The external kingdom of the physical body, the temple of the spirit, would be shaken; but the internal body would remain and grow or change because of the interaction with this new external state. Since Richard and Alice were growing physically, we were shown the process by which their internal states, the

goblin and fairy, were made to grow in the same way. And indeed, it seemed in that tale that physical growth was ahead of spiritual growth. When Mossy and Tangle have solved the relationship with their exterior homes (which, like the body, must be left), then they must confront their inner home, their soul. This was, in fact, a direct reversal of MacDonald's wizard's dream, in which the boy grew internally before exhibiting such behaviour outwardly. Growth occurred both inwardly and outwardly, and in a duly-related fashion. It would seem, given MacDonald's propensity for respecting propositions and their corollaries at the same time, that not only did the external environment shape the internal, but the internal also shaped the external. And remembering that MacDonald urged the willing of self in Jesus's way, the human way according to God's will, then the only true relationship between both inner and outer, exo-egos and endo-egos, was through the will's alignment with the mediating way of Jesus (who was both God and man).

The same God who is in us . . . is all about us--inside, the Spirit; outside the Word. And the two are ever trying to meet in us; and when they meet, then the sign without, and the longing within, become one in right, and the man no more walketh in darkness, but knoweth whither he goeth.<sup>10</sup>

We have seen that the change in environment that occurs when Tangle leaves her cultural homelife for the natural world of the Green Lady affects the endo-egos that she encounters; her Shadow air-fish, mediating between Tangle and the Green Lady, leads her to the cottage of the one who will cleanse the girl of her bad exterior. Precisely because of the ambiguity between inner and outer that happens when the self is not differentiated, Tangle could be seen as having been cleansed internally or externally; and since the one ultimately affects the other, it does not really matter which precise area has been changed.



Previously, in Cross Purposes, MacDonald had shown the relationship between the inner world or Fairyland of the children and their external or physical growth, and by using a two-world analogy. Because both the Fairy Queen and the Green Lady ruled the realm of Nature, then the paraxial region of Fairyland was where inner and outer met and was also where the children themselves met. Here was where oppositions were united. But in The Golden Key, MacDonald interpolated a higher (or more inner or more spiritual) realm. Like Fairyland, the cottage of the Green Lady is the realm where the children are joined; yet, when they die and are parted, they travel separately to the different homes of the Old Men (who are chromatically coded in age like the Three Bears). Because of her own trickster role, the Green Lady shares both material and spiritual characteristics, and thus is directly responsible for the endo- and exo-egos which affect the children. She unites the couple with the air-fish guides who have similar external features, yet different internal ones in keeping with the appropriate child for which they are Shadows. Mossy's air-fish is said to be the wisest, the most fit to be eaten bodily; it is, like its counterpart boy, more developed than Tangle, and thus more ready to ascend to a higher state of being. As in Cross Purposes, the endo-egos climb along with their human counterparts:

I trust that life in its lowest forms is on the way to thought and blessedness, is in the process of that separation, so to speak, from God, in which consists the creation of living souls.<sup>11</sup>

From this it may be seen that the Cupid and Psyche separation of the couple from each other, after their sojourn in the paraxial region which was the highest realm possible while living, was a metaphor for the separation from God, just as the separation of the fairy and goblin from Fairyland was an indication of a coming growth. As Fairyland existed as the most physical of

the fourth dimension, and was the applying of imaginative vision towards the physical world, then mankind had to first perceive this realm clearly before climbing onwards. But all the Green Lady could do, as Nature, was to clothe the children and their respective endo-egos in new physical or outer forms, and thus prepare them to seek higher inner ones.<sup>12</sup> Her function rested in the cleansing of the external form, which had its corresponding effect on the inner form, that is, if the person willed it thus. In her cooking pot, the external perception of Nature and beauty went inwards. This natural preparation, following the reversing function of Fairyland, was manifested in a cultural activity such as cooking, which was applied to the air-fish. This upheld her link with Nature and God, for Matthew 6:30 gave Christ's words concerning Nature's dependence on God and her support:

Chapter 6:30 Wherefore, if God so clothe the grass of the field, which to day is, and to morrow is cast into the oven, shall he not much more clothe you, O ye of little faith?

The Green Lady's function was to clothe by casting into the oven.

So, in Cross Purposes, the endo-egos followed the growth of their human counterparts, but here the order was reversed, with the human counterparts following the growth of their endo-egos. Ambiguity still existed for the undifferentiated ego. Because of the endo-egos' sacrifice in body (though, as internal beings, it was spirit that was here sacrificed or yielded, with a subsequent growth in body), they gathered a new shape and consistency. This was a Christ-like sacrament, so apparent in the symbol of the fish; and if Christ was the example to be followed, then the equation of the internal ego with Christ's sacrifice was appropriate for growth. Also, the air-fishes' leading of the children paralleled Christ's leadership. This held to MacDonald's teaching that "Christ is the way out, and the way in . . . the way

from the unhomeliness of things to the home we desire but do not know."<sup>13</sup>

Since this is a story of outer correspondence, then the outer shape of the air-fish after its cooking was important:

As soon as the fish was eaten, the lady went to the fire and took the lid off the pot. A lovely creature in human shape, with large white wings, rose out of it, and flew round and round the roof of the cottage; then dropped, fluttering, and nestled in the lap of the lady. She spoke to it some strange words, carried it to the door, and threw it out into the darkness (The Golden Key, 267-8; I, 160-1).

Note that the eating of the fish brings back the persistent theme of spiritual nutrition, MacDonald's analogue of Liebig's work. The increased likeness to the human form, the highest form based on God, indicated the creature's increased spirituality. Like the endo-egos of Cross Purposes, it too had to be thrown out of the Faerie realm, but not before it was given verbal inspiration by the Green Lady, the strange words which she offers. Since Freud has observed, following Rank, how the first significance of the Doppelgänger as an immortal soul changed into a harbinger of death (so apparent in the "second sight" of the Scottish Highlands, and known in MacDonald's family in an incident concerning his father and brother), then Tangle has been given a demonstration of death here, and is shown that if yielded willingly in a Christ-like sacrifice, then the loss of the body was good.

"... have we done the fish any harm?" she said, returning.

"No," answered Tangle, "I do not think we have. I should not mind eating one every day."

"They must wait their time, like you and me too, my little Tangle." (268; I, 160-61)

As Nature was part of the kingdom to be shaken, then the Green Lady herself would one day undergo the same experience. Tangle is worried about the fate



of the fish, for being her own endo-ego, it connects with her; its fate is hers. This is counteracted by the Green Lady's visual demonstration of the fate of the air-fish; and here MacDonald could find some comfort in the Darwinian progression that involved the death of individual members of a species, for it led to a higher state for the species as a whole. Nature's red tooth and claw had a higher purpose which demonstrated God's plan. What was left for the observer was to find the inner meaning of the outward show. MacDonald emphasised this with his description of the Green Lady's hut; though "it was full of doors, they all opened from the inside, and could not even be seen from the outside" (270; I, 162). In regarding exterior Nature, one had to go from the inside-out; and only by the imaginative inner state of sleep or dream could this be accomplished. The fitting corollary (which, given the ambiguity between inner and outer, had to be considered) was that the interior soul was the world turned outside-in. And just as hierarchies existed going outward for the children, there were parallel hierarchies going inward; the pot inside the Green Lady's hut corresponded with her exterior home, as it was covered with a roof or lid and lined with plants on the outside as the cottage was lined with them on the inside.

Tangle spends the next day (which, since time breaks down in Fairyland as in the mesmerised state, is actually closer to three years) delighting in the forms of Nature outside of the cottage, being allowed back in again whilst in the twilight zone; her cue is the inevitable red light, though it comes not from the sun, but from the Green Lady's fire. The reversed relation of inner and outer is upheld here--if Tangle is in an inner state, the exterior sun should be found within Nature. So now the disadvantaged young girl has developed to a point closer to Mossy, having the same red light entry into Fairyland. The time has come for her first union with Mossy, and it occurs in

the paraxial realm of Nature.

He is led in by the wisest air-fish, the appropriate endo-ego, and the Green Lady calls him by his nickname: and since Tangle is only known by her nickname, the true names of the children are never revealed. One of MacDonald's Unspoken Sermons in the first series, "The New Name," dealt with the idea of such names; while everyone has a given human name at birth, the closest a person could come to his true, God-given name was in a descriptive nickname. Only God, according to MacDonald, knew the true name of an individual, which was the total perception of the individual by God.

Now Mossy was the name his companions had given him, because he had a favourite stone covered with moss, on which he used to sit whole days reading; and they said the moss had begun to grow on him too (272; I, 162).

There has already been an equation between moss and book in the first fairy tale covered; both combine in the dream unity, Culture and Nature. But Mossy, the possessor of the golden key which links inner and outer, is growing closer to his nickname, the moss, the natural. In his sermon, MacDonald referred to Revelations 2:17--"To him who conquers I will give some of the hidden manna, and I will give him a white stone, with a new name written on the stone which no one knows except him who receives it." A further homologue is of course the philosopher's stone, which, like the golden key, linked opposites. Moss is on the stone; Mossy is the boy's name.

But I care chiefly to regard the stone as the vehicle of the name--as the form whereby the name is represented as passing from God to the man . . . (Unspoken Sermons, 104; 236).

Ordinary names, such as the name Mossy, gave only the external history of the individual, as MacDonald pointed out, while true names expressed "the meaning

of the person who bears it" (106; *Ibid*). Mossy's hypothesised link with the earth fits the fact that he is linked with a stone; and that both names recall plants follows from the fact that such living things were dependent on the sun for physical nourishment as humans were dependent on God=Light for spiritual nourishment. Mossy turned his face away from the light in the story just as the moss of his name shunned strong light--he is not yet ready to behold the face of God.

Richard and Alice grow into quite a man and woman in Fairyland, but return to the real world; Mossy and Tangle have grown too, but their growth will not be complete until they return as well. The Green Lady tells Mossy that he has to look for the key-hole, and she cannot help. That this seeking meant a return to the real world showed that MacDonald was very much concerned with physical reality, though of course the lock is only found by the pair in the highest spiritual realm. Though Nature clothes and cast into the oven, she cannot take the responsibility of the children, which was, in Matthew 6:33, to "seek ye first the kingdom of God, and his righteousness. . . ." The children's true names "cannot be given until the man is the name" (108; 237), and so MacDonald's omission of their true names is theologically justified, for the children have further to climb toward God. And before they reach him, they must be cast into the oven as the air-fishes, an event which occurs when they individually meet the Old Man of the Fire.

To him who offers unto this God of the living his own self of sacrifice, to him that overcomes, who know that his is one of God's children, this one of the Father's making, He gives the white stone. To him who climbs on the stair of all his God-born efforts and God-given victories up to the height of his being--that of looking face to face upon his ideal self in the bosom of the Father . . . to him God gives the new name written.<sup>14</sup>



It is left for Mossy and Tangle to climb upon the stair up to the height of their being, using their own will-power. This draws them nearer to God, and by necessity involves the overcoming of the instinct of self-preservation; for like the air-fishes, they have to willingly throw themselves into the oven in the same way that Jesus willingly went to his death.<sup>15</sup>

In his essay "On Polish," MacDonald stated that "as diamond alone can polish diamond, so men alone can polish men" (Orts, 189; 189). Having seen how the children of Cross Purposes were polished by the interaction with each other's endo-ego, then the curious bathing of Tangle by the air-fishes may be explained as consisting of the same social process; here MacDonald was optimistic about the effect of society, though elsewhere he has his doubts as well. Since the air-fishes are of the Green Lady's natural realm, they must be beneficial. Tangle's greatest benefit, however, comes from her new relationship with Mossy, who, having the golden key, may be good for her too. But though they are united for the first time in the paraxial material/spiritual realm of the Green Lady, this unity is not total, for only in the purely spiritual God may two souls meet. Thus they sleep in different rooms in her cottage. Yet, as the Green Lady is representative of God in Nature, this shows that in her hut:

. . . there is a chamber also-- . . . a chamber in God himself, into which none can enter but the one, the individual, the peculiar man,--out of which chamber that man has to bring revelation and strength for his brethren (Unspoken Sermons, 112; 239).

For this self-same revelation and strength, the children, each in their separate chambers, blend the objects of Nature in their dreams, for "Tangle was soon lost in the strangest, loveliest dreams. And the beautiful lady was in every one of her dreams" (269; I, 161). But having had their moment of inwardness, they must now have their moment of outwardness, and so they must depart (albeit

together) and enter back into the waking world like Richard and Alice. Just as the endo-egos in Cross Purposes paralleled the growth of their human counterparts, here there was an inverse growth of the humans following the example of their endo-egos; and just as the aëranth was thrown into the darkness, so will the humans be cast out. Note that Tangle is as reluctant as Alice of Cross Purposes about associating with the male brought to her, yet she is urged by the Green Lady (and so by Nature) into the union. As Richard, the male Mossy needs no urging! The couple unite far more quickly than the first couple; and they are pointed eastwards by the Green Lady, towards the rising sun, a now-familiar direction.

Before they depart, the Green Lady asks that they request more fish for her pot from the Old Man of the Sea (which, of course, was the division from which the fishes came in Genesis); the union of man and woman brings forth children, Natura's procreative function; yet the Old Man of the Sea will have none ready. So it must be assumed that the couple will be childless like the Princess and Curdie. This stands in remarkable contrast to MacDonald's own fertility; he has been berated by several critics for denying his couples children, yet if the kingdom of the flesh is to be apocalyptically shaken (just as the kingdom of Gwyntystorm), then perhaps the couple's new growth indicated that no more reincarnations were necessary to aid their spiritual growth. It seemed in the case of the decaying Gwyntystorm that only so many chances to improve were given.

### 5.5. Separation

As Wolff had conjectured, this separation of the children occurs with their deaths. The valley of shadows of course conjures up the Biblical phrase

about the valley of the shadow of death; Shadows were cast by living creatures, according to The Shadows, and so, by longing for the country where the shadows fell, the couple were seeking the casting off of the physical body which cast these shadows. Mossy and Tangle must lose their bodies as their air-fish counterparts shed their skins. But their time in the physical world, however, as MacDonald makes plain with the couple's observance of the creatures of Nature in an Edenic idyll, teaches them further and brings them closer in love. The Shadows of other humans teach them as well. Note that Mossy holds the golden key in his right hand, the hand of consciousness which coincides with their eastern direction (which itself indicated consciousness). Tangle's hand was held in his left hand, and so the masculine symbol would be in Mossy's right, conscious hand, and the female would be in the left, unconscious; this links right=masculine=consciousness with its opposite, left=feminine=unconsciousness. Also, the right hand, if the person were facing eastward (as MacDonald's wanderers tend to do), would face the south, which was considered in Christian tradition as the correct alignment.

Mossy is lost by Tangle in the sea of shadows; continuing onward, for as in Cross Purposes and the earlier Phantastes, any plan will do if kept up, she goes straight into the earth. Now that the couple have re-entered the secondary world (a higher, and so less paraxial region than the first entry, being more nearly spiritual, just as the second time in the primary world has been more spiritual), their equillising relationship has begun its work on them; thus, Mossy has entered the water, and Tangle the earth--a direct exchange of their land:sea opposition. Tangle re-encounters her air-fish, now a higher creature, an aëranth which demonstrates her higher state, and it leads her to the sandy shore (which is yellow or golden in colour, the *citrinas* of the alchemist which was found in Mossy's key). That the "low, sweet sound" of the



waves, a mesmerising sound as Russell had noted, seemed "ever enticing the land to leave off being land, and become sea" (284; I, 167), showed how the chymical marriage of opposites was beginning to operate in the couple's exchange (and when Mossy is led across the sea, his own aëranth will be under water, a direct inversion from Tangle's, which has been flying over or through earth). It is in this naturally-mesmerising state that she sees the rainbow as Mossy has done previously, and it suitably puts her to sleep. She has descended further into the (c) state; and MacDonald seems to be hypothesising varying stages of death, just as there were varying stages of sleep.

At this point she meets the Old Man of the Sea. Since her side of the opposition was the sea, it is appropriate that she meets him first, and that he is younger (or lower on the chromatically-coded scale) than the Old Man of the Earth (who must correspond with the earth of the more developed Mossy). In this coded scale from young to old, and from air to water to earth and to fire, air is the lowest (being associated with the humans) and fire the highest.<sup>16</sup> The Old Man of the Sea mentions that the Green Lady (Nature) is his daughter; and so the hierarchy of age goes: Green Lady (in the paraxial region of material and spiritual), the youngest and lowest on the scale; and (in the more purely spiritual region) the trinity of the Old Men of the Sea, Earth, and finally Fire, with fire the oldest and highest. Note the blood relationship between the Old Man of the Sea and the Green Lady (whom Tangle calls her grandmother); because of the descent from Adam and Eve, who were children of God, every human in MacDonald's way of thinking was eventually related; and to show this, most of the Upholders in his science-fantasy were related to the main characters which they influenced. The four Aristotelian elements are interblending and more positively vital like the four spiritual states on the

spectrum, the increasing vitality shown by the fact that the older the Man, the younger he looks. The Old Man of the Earth is necessarily older than the Sea, since Genesis claimed that the Earth preceded the Sea.<sup>17</sup> The path back to God lay through the Garden of the Green Lady, though it did not stop there; the couple must travel onward until their Shadows fall completely away.

The man who sets right his faults inherited, makes atonement for the sins of those who went before him; he is baptised for the dead, not with water, but with fire (Donal Grant, III, 10; 262).

So the Old Men of the Sea and Earth cannot help the couple because they share the same opposing traits of water and earth; yet the Old Man of the Fire--who is thus apart, for the couple have no trait directly in common with him--can help them, for with his fiery baptism comes repentance and cleansing from the fall. Mossy and Tangle are in effect travelling back to the time before the fall (and Wolff noted on the reversal of time found in the Men, which, in a reversed fantasy, would be a progression of time). Structurally, the increasing gap between age and appearance found in the Men (though MacDonald used it earlier in the fairy grandmother of Phantastes) emphasises the difference; and as the Oldest Man has the widest gap, he has been given the greater significance. This too fits in with MacDonald's well-known saying about how the necessities of the old man prefigure and forerun the dawn of immortal childhood, as the Oldest Man has the youngest appearance.

With this Edenic theme in mind, we can see one thing which Wolff did not notice, an image in keeping with the tale from Genesis: the serpent, which leads Tangle back to her reunion with Mossy. "Follow that serpent," the child of Fire says, "He will lead you the right way" (299; I, 173). Eve followed a serpent who definitely led her the wrong way, out of the Garden, but here, in

the reversed world, a serpent has beneficent qualities.<sup>18</sup> The reversal of the expulsion ties in with the reversal of time; to go back to the Garden is to go back in time. The imagery surrounding Tangle's journey to the Old Man of the Earth, which leads her to this child of Fire, uses the familiar oppositions, for water leads to his fire, and she goes down (a jump like the children's in Cross Purposes--and perhaps this symbolic fall is reversed in Fairyland) to go up to the highest Old Man. Also, the moss that lines his dwelling brings back Mossy's imagery, which Tangle must share in the same way that Mossy encounters her sea. In fact, Mossy only encounters the Old Man of the Sea: Tangle has, in this reversed world, gone further than the originally more developed Mossy. Though they eventually share their oppositions, the opposed nature of this couple is still maintained; Tangle is purified in fire, and Mossy bathed in water.

## 5.6. Reunion

Having followed another rainbow, over a dark sea instead of the the sun-lit earth this time, the Christ-like Mossy (for he walks on water) comes at last to the key-hole, the other end of his golden key. Quite appropriately, Tangle, his opposite, awaits him there. The children already had human form, but they also have become more like Christ, the mediator between physical and spiritual. MacDonald always believed that the more a person became internally like Christ, the more he or she would appear externally to be so; and so he was careful here to describe how the children looked. "For we shall always need bodies," MacDonald wrote, "to manifest and reveal us to each other--bodies, then, that fit the soul with absolute truth of presentment and revelation (Unspoken Sermons: Second Series, "Abba Father," 160; 133).



Her face was beautiful, like her grandmother's, and as still and peaceful as that of the Old Man of the Fire. Her form was tall and noble. Yet Mossy knew her at once (305; I, 176).

As Christ contains opposites, so does Tangle, in appearing like both the Green Lady (the highest physical manifestation) and the Old Man of the Fire (the highest spiritual manifestation). In Mossy, Tangle sees:

. . . the Old Man of the Sea. No. You are like the Old Man of the Earth. No, no. You are like the oldest man of all. And yet you are my own old Mossy! (306; I, 176)

So Mossy combines the entire chromatic range of masculinity, or consciousness; and Tangle (finally the most developed of the couple) combines the unconsciousness of the Green Lady with the highest masculine consciousness. Together again, and in a higher form, Mossy and Tangle find in the moonlight (the reverse of the beginning sunlight) the keyhole. The chromatic range from red to violet (the Newtonian scheme) of the pillars is in the middle of the hall (which had its equivalent in Cross Purposes); it is thus a fixed point from which the other colours may be determined. There is again the colour before red which mirrors the many after violet--and the keyhole itself has this colour along with the sapphire blue from the other end, thus combining opposites in the *hieros gamos* of the alchemists. Aeolian music, another chromaticism, accompanies the unfolding of the rainbow stairs upward, and using the step by step ascension--now possible because they know or have glimpsed both ends of the range--the children climb higher toward God.

## 5.7. Conclusions

To deliver this message, MacDonald again used the basic triangular relationship between a male, a female, and an Upholder; in the physical realm,

die Heimlichen formed the exo-egos, the great-aunt (with her positive effect on Mossy and its subsequent formation of the positive endo-ego, the golden key) and the evil servants (with their negative effect on Tangle and its subsequent formation of the negative endo-egos in her, the fairies and grasping tree); and in the paraxial realm, the different Heimlichen were exchanged for a common one, the feminine Upholder of the Green Lady, Natura, whose positive influence resulted in the positive, common endo-egos, the air-fish. The Upholder figure was then, in keeping with the modern practice of splitting egos in fiction which Freud observed, substituted with higher manifestations of God, with subsequently higher endo-egos produced in the children (the æeranth endo-egos, the serpent, and the fish under water--which was an unconscious leader for the increasingly conscious Mossy). So, in The Golden Key, outer changes produced, in perfect correspondence, inner changes in the children, which in turn led to more outer changes in a continual cycle.

As for the scientific theories of dreaming, we again found divine dreams which arose erethistically from brainular affections (i.e. former ideas, ones specifically implanted from fairy tales); this situation occurred in the first part of the tale, before the children had entered the paraxial region; afterwards, they experienced divine visions, because supernatural objects were paraded before them (though these objects were, in keeping with theological theory, ones already familiar as objects of nature--water, earth, fire, etc.--or culture--hallways, keys, locks, etc.). The linear workings of the tale, incidentally, may be divided by the presence of this paraxial region; events may be thought of as occurring to the left (in the primary world) or the right (in the secondary world) of this middle realm, though this tale goes between the two at least twice, just as in Cross Purposes the children are able to return to the Fairy Queen's realm. And finally, the two children share a common dream at



the end, possible only because of a shared logic manifested in it.

Yet, there must be admitted a decreasing amount of science shown by this fairy tale, as compared with the first; this continues onward with our next tale, which not only has even less of dreaming, but also actively questions the aims (or at least the methods) of science. It is furthermore in an inverse relation with the first two tales chosen, for here, in the story of Photogen and Nycteris, a couple who bear the opposed signs of the sun and moon (an opposition found in The Golden Key, as well as in earlier fairy tales of MacDonald), appears a feminine Opposer, a witch (the common form of the black or evil mother--see Duffy, The Erotic World of Fairy, 237). This evil mother is an inverse character from the good mother or her substitute, the great-aunt of The Golden Key. The Cupid and Psyche pattern continues, but the inversion of the central character will produce an appropriate and corresponding reaction in the relationships of the endo- and exo-egos.

## 5.8. Footnotes for Chapter 5

<sup>1</sup> Greville MacDonald, George MacDonald and His Wife, 481-82.

<sup>2</sup> George MacDonald, The Broken Swords, in Gifts of the Child Christ, II, 167.

<sup>3</sup> George MacDonald, The Golden Key, in Dealings with the Fairies, 250; and Gifts of the Child Christ, I, 153.

<sup>4</sup> See especially Terry Comito's The Idea of the Garden in the Renaissance (Hassocks, Sussex: Harvester Press Limited, 1979). This also tied in with one of MacDonald's major themes, that of the return to Eden, which saw its highest expression in Lilith. Comito noted that "the journey to a fantastic landscape becomes, paradoxically, the discovery of the real world, the recovery of one's own significant past; one's natural place, in fact" (88), and so once again it may be seen that MacDonald was not totally concerned with escape from the real world. In fact, Comito said of Dante and Boethius, two influences on MacDonald, that "We have to do, in any case, with dreams that are not an escape from the self, but its fruition, and not a negation of the world, but the means by which its inner reality may be possessed . . ." (123). This fruition of self also tied in with not only the Jungian interpretation of MacDonald, but also its accompanying alchemical opus, the chemical marriage of



opposites (the uniting of the opposed couple, the *hieros gamos*), which this and the other tales represented.

<sup>5</sup> A passage from Castle Warlock more than hinted at this association:

There pulsed the mystical glowing red--heart and lord of colour; there the jubilant yellow--light crowned to ethereal gold; there the wide-eyed, spirit blue--the truth unfathomable; there the green that haunts the brain--storeland of Nature's boundless secrets! (Castle Warlock, III, 275; 342)

MacDonald added that "All the gems were there--sapphires, emeralds, and rubies," and the colour scheme of this was the reversed Newtonian spectrum from violet to green to red. There was also evidence from Greville about MacDonald's fascination with a rainbow in a Turner painting: "What a strange picture of Turner's I saw yesterday," MacDonald had written in a letter of May 15, 1849, "A Rainbow over a stormy sea, ships far and near, boats and a buoy. I could make nothing of it at first. Only by degrees I awoke to the Truth and wonder of it" (Greville, 123). The man-made buoy, which stood relatively still, invited comparison with Nature's rainbow, which moved away as it was approached; thus was made another comparison between material culture and spiritual nature.

<sup>6</sup> Sir Isaac Newton, Opticks: Or, A Treatise of the Reflexions, Refractions, Inflexions and Colours of Light (London: Sam. Smith and Benj. Walford, 1704). This is not to say that MacDonald disagreed with the findings of Newton; certainly, his delineated spectrum at the end of The Golden Key followed this scientist's order of red, orange, yellow, green, blue, indigo, and violet, with violet, the spiritual colour in MacDonald's symbolism as opposed to the earthly red, being (fittingly) the furthestest colour removed (34). Newton concerned himself with what Goethe called the physiological colours, though he did speak of those psychological ones that "appear fometimes by other caufes, as when by the power of phantafy we fee Colours in a Dream. . ." (120). Newton also noted that the rainbow reversed this spectral order, which was appropriate to Mossy seeing a rainbow on the borders of Fairyland which was itself reversed from the ordinary rainbow. Furthermore, because the violet colour was faint (again appropriate to its linking with spirituality), the paraxial region in the rainbow, which in strict order would be green--the colour of Fairyland--fell between yellow-orange (or gold), which Newton observed to be the brightest colour, and green, which was the indeterminant boundary between earth and Fairyland. It must be suspected that the red through yellow colours in MacDonald's works represent sensual affectivity, and the green through violet colours the spiritual affectivity which was found in the fourth dimension. The fairies in Cross Purposes did indeed have green eyes, being spiritual or internal counterparts of the children.

<sup>7</sup> Goethe's Theory of Colours; Translated from the German: with notes by Charles Lock Eastlake (London: John Murray, 1840). In the introduction, Goethe also remarked on the Greek assumption that the eye contained light, as "Like is known only by Like" (xxxix); MacDonald would have placed his significance on internal enlightenment from just this reasoning, as the increased spirituality of the children would increase the presence and



knowledge of God or light within them. And since Goethe noted that after-images were negatives (22-3), then the red after-image would necessarily be green, and the prior sensitising state to the reversed green fairy world would be red, just as indicated.

<sup>8</sup> The link of the key and rainbow may also be considered in the terms of Lévi-Strauss. Noting that "the way in which the rainbow is introduced varies according to the type of link chosen: it may be an agent, or it may be the passive object of an action that is done to it" (Levi-Strauss, The Raw and the Cooked, 319), we found it performing as the agent in causing Mossy to leave home, as well as furnishing him with the key; but next, he has to place his own meaning on the key it gave to him. "But as soon as the rainbow is no longer considered and is turned into an object of action," stated the structural anthropologist, "the preceding relation is reversed. A signifying chromaticism . . . gives way to a signified chromaticism: positive raw material out of which an order, which is also diatonic, can be constructed, and which, like the other, will be credited to nature" (320). So MacDonald has Mossy turning to the landscape in order to find the lock; to have a continuous chromatic order, two ends were necessary--and the boy had only one as yet. This also applied to the bridge of the rainbow: the earthly end was available while alive, and the spiritual end while dead, yet to have both at once was only possible in the paraxial region of Fairyland. Also, the rainbow may be considered in terms of Greek myth; it was the sign of Iris, the messenger of Zeus and the guider of souls; and the following of souls upward along the rainbow in this tale does indeed indicate this.

<sup>9</sup> George MacDonald, "The Consuming Fire," in ἔπεα ἄπτερα, Unspoken Sermons (London: Alexander Strahan, 1867), 44-5; also, Creation in Christ, ed. by Rolland Hein, which contained extracts of all three of the Unspoken Sermons series (Wheaton, Illinois: Harold Shaw Publishers, 1976), 163-4. MacDonald carefully associated the colour green with the lady, in her wearing of emeralds, her having green hair, etc. Derek Brewer noted that "Green is indeed the colour of nature, but it can be devilish . . . The cycle of nature inevitably leads to death" (Brewer, 89); and it was this ambivalence which MacDonald had to deal with, for a beneficent God linked with Nature had to be explained as far as this devilish aspect of Nature was concerned. Therefore he gave the cooking illustration of the air-fish, wherein death by Nature yielded a higher spiritual and physical growth. Green was also "etymologically cognate with grow, cf. grünen in German" (Brooke-Rose, 274).

<sup>10</sup> George MacDonald in a letter printed in Greville's biography, 280.

<sup>11</sup> George MacDonald, "Life," in the Unspoken Sermons: Second Series (London: Longmans, Green, and Co., 1885), 180; also, Creation in Christ, 197.

<sup>12</sup> For MacDonald's discussion of this, see "The God of the Living," in the Unspoken Sermons, 1st series, 238-241; 245-6.

<sup>13</sup> MacDonald, "Self-Denial," in Unspoken Sermons: Second Series, 252; also, Creation in Christ, 279. MacDonald added that "To picture him [Christ], we need not only endless figures, but sometimes quite opposing figures. . . ." This explains why there are enantiodromian figures like the air-fish in his works (by which Jung, in Psychology and Alchemy, meant something like trickster figures which combined a play or synthesis of opposites (80)).



<sup>14</sup> MacDonald, "The New Name," 108; 237. In an essay that also comes to this conclusion about the alchemical significance of the fire and the stone in rebirth (at least as far as the stone in Irene's ring is concerned), see Lesley Willis, "Born Again: The Metamorphosis of Irene in George MacDonald's The Princess and the Goblin," in Scottish Literary Journal, May 1985, vol. 12, no. 1.

<sup>15</sup> Freud defined the ego as a person's "expression of his instinct of self-preservation, which also contains the ideals of his own character" (Freud, "Character Types in Psycho-Analytical Work," 90). By an ego-loss or self-sacrifice, the person would resemble the ideal of God in the human form of Jesus; yet another reason and homologue for the loss of self. "If there were such a thing as a self always giving itself away," wrote MacDonald, "that self would be God" (Wilfrid Cumbermede, II, 272; 330). By adding beforehand that "I am a devil. And the universal self is *the* devil," he gave us evidence that the inner self was indeed where the Prince of the Air held control; also, the concept of the universal self was very close to Jung's later theories.

<sup>16</sup> Just as he questioned the placing of religion in fairy tales, Ruskin also was sceptical about the use of alchemical symbols such as this. In Letters Addressed to a College Friend During the Years 1840-45 (London: George Allen, 1894), which was before MacDonald had written this tale, Ruskin had stated that:

For the trinity of heaven, earth, and sea, it is a prettier idea; but "the heaven" is nothing at all--the clouds are only the sea in another shape--and though the air is a good type of the "Spirit," the "Powers of it" are not supposed to be particularly sacred. Still, the phrase, "born of w. (water?) and of the spirit," in some degree justifies this image; only if air, earth, and water, are to be a Trinity, what becomes of fire? or oil?--the last as important in its chemical functions in vegetation as water is. All these things must be thought over most carefully before a symbolism will hold good [No date, probably 1845] (209-10).

Greek philosophers had believed that ἀήρ (mist, vapour, air) was the basic material of the world, though others had argued for fire--and it could be seen that MacDonald opposed the two, with air (the Aristotelian element associated with humans, as well as the rainbow, which was Light acting on ἀήρ) being on the lower end of the scale and fire on the highest (for the Old Man of the Fire was the oldest and the last met). The basic element in MacDonald's theological universe, however, was life (coequivalent with or the same as vitality), which he associated with air in this tale; and that life had fallen from its past grace would also link it with this air, which was under the power of Satan. And its opposite, fire, would be the means by which that power was removed. This purifying power of fire was found throughout all of his science-fantasy, fitting in with its chemical and alchemical homologues. The physical or outer shell of this vitality existed in an active relationship with the inner spirit, though MacDonald believed that it would eventually not be necessary. This is first and foremost a religious theme, though even science-fiction has held that one day the physical body might be thrown off, with only the developed spirit remaining. An example that springs to mind is



Arthur C. Clarke's Childhood's End (London: Sidgwick and Jackson, 1954), wherein humans eventually leave their individual bodies and join a universal oversoul. This author reportedly chuckled over the fact that his screenplay for 2001: A Space Odyssey, hailed as a classic SF film, had hoodwinked the movie company into producing a multi-million dollar religious film--and if we cannot deny that it is SF despite the religious elements, then why deny MacDonald his scientific point of view?

<sup>17</sup> Further allusions to Genesis (which must occur if MacDonald is truly using the Edenic theme of the Garden, and which Fredricks has stated as a major theme of science-fiction) may also be pointed out: the rainbow itself, a sign to Noah that God would not destroy the earth with water again (He said nothing about fire! and water exists in the tale to rejuvenate, not destroy); the fact that fishes came from the Sea; the fact that Mossy and Tangle continue eastward, because their ancestral counterparts Adam and Eve were expelled westward from the Garden (and so the only way to return was to go eastward), etc.

<sup>18</sup> Observe that Tangle's guiding endo-ego to the Green Lady is a creature of the air; and this creature of the ground, the serpent who leads away from the Old Man, would then be opposed to the air-fish. It would also be an exo-ego, though the ambiguity between inner and outer would be maintained, and so it would be difficult to say for sure whether the first was an endo- or exo-ego. Also, this following of the serpent had at least one classical source: the Arkadian city of Mantinea was formed where Antinoe, the daughter of Cepheus, had likewise followed a snake after being told to do so by an oracle. The neighbouring river was therefore called "Orphis." See Pausanias's Description of Greece in the translation of J.G. Frazer (London: MacMillan and Co, 1898), I, 382.

## CHAPTER 6

PHOTOGEN AND NYCTERIS: INNER

## AND OUTER CORRESPONDENCE

MacDonald's last short story Märchen was published in 1879 in the Graphic's Christmas Number, and only in the novels The Princess and Curdie and Lilith did he return again to writing fantastic literature.<sup>1</sup> As the last Märchen, this tale may be conveniently compared with the first fairy tales, of which Cross Purposes is one of the earliest examples and The Golden Key one of the later, having been written, apparently, for special inclusion in Dealings with the Fairies. Both of these two early examples had a feminine Upholder for the couple involved, who initiated events and brought the male and female into their realm, but it is immediately apparent that in this last tale, even though the male and female are again brought into her realm, the central feminine character who controls this realm does her best to keep the couple separate. She, then, is an Opposer of the union of the couple, though in keeping with the Cupid and Psyche pattern, the couple are still brought together, separated, and reunited.

## 6.1. The Central Feminine Opposer

The Opposer is a witch, Watho, who initiates events by bringing not the couple but their mothers into her realm, which is not a natural world as would be expected of a Natura figure, but an artificial world, a castle. Thus is set up a basic opposition between this tale and the two already discussed:

Fairy Queen/Green Lady:Watho :: natural:man-made

From just this one basic premise, a few hypotheses about the meaning of the tale may be made. For instance, if the two Upholders were controllers of the natural world and were substitute figures for Christ or God, then the Opposer who controlled the unnatural must be a substitute for that which is not God, or which goes against God. Watho is not God, yet she tries to be; her magic has an unnatural and bad effect on the children, whereas the two Upholders have had a natural and beneficent effect. In accordance with the antithetical meanings inherent in dreams, the God-like powers of the two Upholders are opposed and thus related to the anti-God powers of Watho, and all eventually work toward the same outcome, the uniting of the couple.

Watho makes the mistake or sin of denying the children one of the two opposing elements which balance and work for their perfection. In short, she tries to keep the children separate instead of bringing their opposing traits together. We have seen that in the first two tales the children come into equilibrium because of the "chymical marriage" of their opposing traits; this balances their traits, yet Watho hopes to intensify the beginning opposition and so take the two opposed traits inherent in the couple even further apart. An endo- or exo-ego begins the events in the first two tales, for in Cross Purposes the children are brought into Fairyland mostly by internal, natural impulses, their newly-awakened sexual drives; and in The Golden Key they are brought there mostly by external, natural impulses, such as those excited by the great-aunt and other aspects of die Heimlichen. Yet, as the children enter Fairyland differently, and usually by opposed means, then both endo- and exo-egos may be seen as working on the children in both tales, depending on the sex of the child. There is no such ambiguity in this one. Watho is very strongly an exo-ego, who exposes the children to the specific external environments which shape them. Her reasoning is given by MacDonald in the



very first sentence: "There was once a witch who desired to know everything" (4; I, 63). She tries to gain this knowledge by her own artificial means, not by God's natural ones. So Watho epitomised what MacDonald distrusted most in man's attempt at knowledge, in short, his science, for he believed that Nature, which science studied, existed mainly to appeal to the heart and imagination, two traits lacking in Watho; and he furthermore had come to the conclusion that Nature was not to be pulled apart in the search for God, as a famous quotation of his said:

For things as they are, not as science deals with them, are the revelations of God to his children. I would not be misunderstood: there is no fact of science not yet incorporated in a law, no law of science that has got beyond the hypothetic and tentative, that has not in it the will of God; but neither fact nor law is there for the sake of fact or law; each is but a mean to an end; in the perfected end we find the intent, and there God--not in the laws themselves, save as his means. For that same reason, human science cannot discover God; for human science is but the backward undoing of the tapestry-web of God's science, works with its back to him, and is always leaving him--his intent, that is, his perfected work--behind it, always going farther and farther away from the point where his work culminates in revelation (Unspoken Sermons: Third Series, 62-3).

This statement, in truncated form, has been used to support the idea that MacDonald was against science; actually, if carefully read (for MacDonald said that he did not want to be misunderstood), it only shows that he thought that science could not be used to prove God. It was not science that he mistrusted, it was the aims or means of the scientist. Even those who support science sometimes question its intent or methods. With her telescope Watho searches consciously the face of Nature, and this was exactly reversed from MacDonald's belief that Nature served to teach unconsciously--and did we not find Nature to be the means by which the children in the first two tales were brought into the unconscious world of Fairyland? It is when Watho turns her back on moral law and wisdom, or *sapientia*, and pursues in a cold-blooded

manner the opposing *skientia* alone, that she performs the unnatural backward-undoing, the separation instead of the integrating. Watho denies both Photogen and Nycteris half of God's signs, the other orb placed in the firmament; yet her unnatural, anti-God act will be righted by Nature as God intended, a force which works through and despite the aims of the witch. When Watho turns her back on moral law and wisdom in favour of knowledge for her own gain, she performs this backward-undoing which reverts her into animal form; her cruelty will rebound on her, and result in her death--a teaching that, not having come properly through the eyes (even though she attempts to see through her eyes, aided by the telescope), will come instead the hard way, through the skin.

## 6.2. The Male and Female Opposers

This backward-undoing could be shown by MacDonald in several other ways. One already noted was the reversing of the Genesis myth, wherein a return to the garden was made by a couple whose oppositions were formed from the Genesis story. Genesis also seems to form the beginning oppositions of the couple in this tale, for the original subtitle is A Day and Night Märchen. God divided the earth and sea, which formed the opposition in Mossy and Tangle, but he had beforehand, in Genesis 1:4-5, made the division between light, Day, and darkness, Night. The male Photogen is therefore associated with the sun and light as an Apollo figure, and the female Nycteris is associated with the moon as an Artemis figure. Both the sun and moon are prominent images in this fairy tale and are specifically related to the one of the couple who bears the appropriate totem. Genesis 1:16 likewise attached the sun and moon to day and night, and in the next verse related that God put the sun and moon in the firmament of the heaven to give light upon the earth; this was



God-given enlightenment, but what the knowledge-seeking Watho wants is the reverse, self-obtained enlightenment. By going against God, it may be seen that she works against this natural process, so that it goes in a reversed manner.

The first hint of this is the fact that Watho does not initiate events with the children; rather, she brings in their mothers first. This is reversing along the family tree, and enables her to control die Heimlichen and the home life of the children. Because she has initiated events, MacDonald describes her first, his careful structuring of the tale evident in the way that the twenty divisions of the fairy tale have been named; each of the main characters, Watho, Aurora, Vesper, Photogen, and Nycteris, has a chapter devoted to their description. This allows the reader, as MacDonald was aware, to compare the antithetical differences between them.<sup>2</sup> The couple, as in the other tales, have ancillary figures attached to them as either Opposers or Upholders of their union; here they are even more numerous than in The Golden Key, consisting of the mothers, their guardians the huntsman and the nurse, and the lower creature guides, the beast which Photogen hunts, and the moth which Nycteris follows. Since the latter two are the guides into the paraxial realm and should be dealt in that section, let us look at the mothers and the guardians that Watho sets over the children first.

Firstly, Watho, who is out to control the environment of the children (much as a Behaviouralist would--MacDonald, no doubt, would be against the use of a Skinner box, named after the famous American psychologist), brings Aurora into her artificial realm. The name of Aurora, the Latin goddess of Dawn, shows that the mothers themselves are in opposition like the children, as the other mother is named Vesper; thus, the two paraxial regions of the day,



dawn and evening, are represented. That the children are taken farther apart is shown by the fact that they themselves correspond to regions beyond the paraxial, full daylight and full darkness. Watho achieves this full effect by subjecting Aurora to sunny surroundings, "pale sunny sparkling wine" (4; I, 64), etc. The golden hair of the mother also stands in totemic relation to her place as the light end of the spectrum (in this case, Goethe's, which went between dark and light). This trait is passed on to Photogen, indicating MacDonald's awareness of heredity, if we needed any other clue.

On the other hand, Vesper, the evening star, serves as an emblem of the woman housed in darkness; she is blind and has black hair and silver skin (a reference to the moon). These traits are passed on to her child, Nycteris. Note that the Latin names of the mothers are replaced by Greek names in the children; this historically backward movement emphasises the backward-undoing of Watho. So the oppositions inherent in the mothers, and which we have found normally between the children, are passed on; MacDonald almost overwhelms the reader with these traits: the happiness of Aurora has been contrasted with the sadness of Vesper; the southern, elevated position of Aurora's housing has been opposed to Vesper's underground, northern tomb, etc. And since we have found several related and opposing traits in the children, we should expect them here: Aurora's husband is alive, while Vesper's is dead, so that we find a link that light=alive and dark=dead. Remembering MacDonald's words, "We know life only as light; it is the life in us that makes us see" (US [as I shall from henceforth shorten Unspoken Sermons]: Second Series, 144; 193), then it becomes obvious that Vesper's blindness is a stylistic necessity, linking death with blindness and life with sight. The *nelegan* of the South American tribe which Levi-Strauss reported brought "illuminating sight" to the shaman, and so the agents by which the mothers' children are

illuminated will hold interest for the critic. Emphasis in this tale will be on the eyes first and foremost, and the first enlightening sign will be the fact that the offspring, Photogen and Nycteris, have eyes the opposite colour of their mothers. For "Through Watho, the mothers, who had never seen each other, had changed eyes in their children" (9; I, 101).

This fact is very revealing in considering Watho's function. In the "Structural Study of Myth," Lévi-Strauss theorised

that mythical thought always progresses from the awareness of oppositions toward their resolution . . . We need only assume that two opposite terms with no intermediary always tend to be replaced by two equivalent terms which admit of a third one as a mediator. . . .<sup>3</sup>

The differences between Aurora and Vesper, dawn and evening, the paraxial regions of the day, are passed on to their children, Photogen and Nycteris, born of light or child of light and bat,<sup>4</sup> and precisely because of this third party, the witch Watho. And note that this order is duly reversed from the order in Genesis, whereby light and day preceded dawn and evening. As an intermediary between the opposing couple, Watho fulfills the function of a trickster, which fits her role as the major third party in the tale; for previously, the shaman or God/author substitute held this role, and so, being opposed to this, she is the antithetic substitute. The trickster normally holds bisexual characteristics (which Watho does, having caused the mothers to conceive like a father) and bore traits of the two poles which it mediated (which Watho also does, being not only human, a creature of the day, but also a wolf, a creature of the night). So consider the two other Upholding roles for which Watho in this tale is the substitute. The Fairy Queen was bisexual in controlling the male goblin and female fairy; and the Green Lady in being in the lower green paraxial region in contrast with higher, more spiritual aspects which were the

Old Men.' In Genesis 1:27 there was revealed the bisexual aspect of God which Wolff maintained (correctly) that MacDonald upheld, and it should be noted that not only was Watho the father figure in this specific tale, but she also controlled the male Fargu and the female Falca in the same way that the Fairy Queen controlled the male goblin and the female fairy.

Also,

Not only can we account for the ambiguous character of the trickster, but we can also understand another property of the mythical beings the world over, namely, that the same god is endowed with contradictory attributes--for instance, he may be good and bad at the same time (Lévi-Strauss, 227).

Watho is not naturally cruel, MacDonald lets it be known, but the wolf inside her makes her that way (and the internal wolf, by the way, also indicates the backward-undoing, as she is reverting to an animal form). Her evil actions, after all, work toward an eventual good, the uniting of the couple. This melding of good and bad may be also seen in the two Upholders; the Fairy Queen was bad through the actions of her goblin and fairy intermediaries, but righted things in the end; the Green Lady was also bad in cooking the air-fish and eating it, the devilish aspect of Nature, but also had a good function in doing this, as it preceded the higher state of being. Other characters in MacDonald may also be seen like this: the North Wind (who also represented death in Nature), for example, who was a friend of Diamond's, but who was also a wrecker of ships. Freud noted that in dreams a striking pallor was an indication of death, so Watho, Vesper, and Nycteris's white and silver skin carries that same association, as does Watho's blood red hair and Vesper's dark (the opposite of light=God=life) hair. Blood has always been used as a war or death symbol; and Watho's black eyes, which as usual indicate the soul of the possessor, even have a red fire in them.<sup>5</sup>



The continuing importance of the eyes is maintained by the fact that Watho is responsible for the switching of eye colour in the children; this, above all, shows the mediating quality of her trickster function. How is this possible, given MacDonald's scientific interests? First of all, we should keep in mind that the eyes in MacDonald's science-fantasy are everywhere linked with the soul. And the passing down of traits, of course, must be considered in relation to heredity:

Some will say the cause, whatever it be, lies in my nature, not in my ancestry; that, anyhow, it must have come first to some one--and why not me? I answer, Everything lies in everyone of us, but has to be brought to the surface (MacDonald, Flight of the Shadow, 4).

Watho is the one who brings this trait to the surface, and specifically by controlling the external environment of the children, which, as we have seen time and time again, is in a vital relation with the internal. Photogen may be denied dark, and Nycteris light; but within themselves lies the missing component. Mendel had already noted the existence of dormant genetic traits, and it is up to the children to bring this to the surface in order to balance their relation with the unbalanced environment. Watho may control the outer environment in an unnatural way, yet she is defeated eventually by a combination of Natural inner and outer forces. Her unnaturalness is again pin-pointed through the eyes: instead of *lumen naturale*, she depends on a telescope, a man-made device with only one eyehole instead of the more normal two. Eyesight in MacDonald's theology and symbolism had therein a double meaning: "In the one it means see with the eyes; in the other, with the soul" (US: Third Series, 33). Instead of using both eyes and soul-traits in the balanced equilibrium, Watho uses them separately, pushing them to the extreme of their opposition. And she is undone by the couple forming this

very equilibrium between their extremes; through this kind of pairing of opposites or "chymical marriage" the ego, the imperfect self, may have its attention drawn away from itself and toward the opposite pole. "For there can be no unity," MacDonald expounded, ". . . no harmony . . . where there is but one. Two at least are needed for oneness" (US: Second Series, 241; see also Creation in Christ, 20, for the same statement in a different context).<sup>6</sup> This external condition was also reflected in the internal: "No man is complete," MacDonald wrote elsewhere, "in whom there are no extremes, or in whom those extremes do not meet" (Orts, 112; A Dish of Orts, 112). Watho has made the children, more than any of the other couples examined, into totally opposing figures--so much so, that they have trouble meeting.<sup>7</sup>

### 6.3. Crossing the Border

Here again the male and female make a separate and different entry into the paraxial region, which is not Fairyland in this story, but rather the twilight time of day which is most associated with this crossing in the other stories. So a curious changing of emphasis takes place: in a story that is more nearly mythic than the other two, all the events take place in "the real world" of the story. This indicates that the tale itself may occur in Fairyland, meaning that the characteristic reversal may be taken for granted in the whole tale, and not just in the paraxial region. MacDonald gives the reader a clue about this by switching the positions of the new and old moon in the sky. It would seem that by having an antithetical central feminine Opposer, the strength and negativity of this Opposer has reversed the normal pattern of the tale: for, instead of discovering separately a fantastic world reversed from a shared, "real" world, the couple discover and share a real world made from "unreal" and separate halves.

### 6.3.1. The Masculine Crossing

As in the other two tales, the specific, opposing characteristic of the child determines its manner of entering the paraxial region. Photogen, as befits his name, walks in light, and so darkness is the alternative world for him. As the outer environment usually determines or shapes the entry into the paraxial region, we find it here to be the castle, which he does not have to leave, for he has already been afforded that privilege. Indeed, it is the fact that outside of the castle there is a great hunting ground that shapes Photogen, who has been trained by the huntsman to become a great hunter; and so we can place yet another opposition on the boy--he is to be associated with the outer, whereas Nycteris is to be associated with the inner. His puberty rite--and so once again we find a couple on the edge of sexual awareness--is the killing of a bull with his bow and arrow, the weapons which indicate his skill as a hunter.<sup>8</sup>

Although Photogen has the optimum upbringing like Alice and Mossy, the fact that a negative Opposer is at work on him changes his entry. For one, this negative Opposer's words are in contrast with the positive great-aunt's words in The Golden Key. The great-aunt's words brought about an erethistic condition with a specific and beneficent idea, the key itself, yet Watho's words come to Photogen here as "but sounds to him" (4; I, 68), and as a prohibition instead of an invitation (Mossy is encouraged to find the key; Photogen is discouraged to go out after dark). Yet in both instances the forest holds the border of the paraxial region for the boy; although in this story, the girl, instead of having the forest as the border region, will enter its civilised equivalent, the garden. Fargu, the huntsmen, cannot hold Photogen back because the boy is reaching his full growth; Fargu is an ancillary figure, another Opposer who mediates between the central female and the children, who yet helps the boy



by accidentally revealing the existence of creatures of the other world, the night-time. He does this as a natural error, for he would normally let the boy know about the night-time; thus, the ancillary figures of Fargu and Falca are ambivalent like Watho. And it is the lure of the night-time animals, which are living aspects of the other world, which coerces Photogen into entering the forest at the right time--sunset, when the "level orb shone straight in between the bare stems" (5; I, 79). There is mention of the colour red in this sunset, the rim of the sun, aligning Photogen's entry with that of the positive Alice and Mossy. And since it is living aspects of the alternative world, nocturnal creatures, which lure him onward, these creatures must take the place of the goblin as the male internal aspect. That it is an exo-ego here shows that this world is already reversed from the normal world in which the other two stories began. And having entered this alternative world of his missing half, Photogen will meet another creature of the dark: Nycteris.

### 6.3.2. The Feminine Crossing

Nycteris walks in the dark; her world is internal, being inside the castle, and is thus limited and enclosed like a tomb, as well as opposed to Photogen's sunlit external world outside the castle. Watho denies the girl light and books, but again cannot achieve total exclusion of the other world from her, even though she places the nurse Falca as a guard (just as she could not, through Fargu, prevent Photogen from discovering the existence of darkness).<sup>9</sup> An artificial light, a lamp, leads the girl to finding the hieroglyphs on the wall. We should consider these hieroglyphs in connection with several subjects; first of all books, for these writings of an ancient culture are Nycteris's substitute for real books which, like her hieroglyphs and lamp, are rather inadequate in portraying the real world to her.<sup>10</sup> MacDonald places a children's book in her

hands, which is also, like the hieroglyphs, a poor substitute for the natural images which have been kept from her. With this, he can make a comment on his own medium. Nycteris inductively learns something from the hieroglyphs; there is no vision in this story, for there is no dream entry, yet the fact that we are already in a dream world enables us to compare these written words with a vision. Like a vision, inspired writings may be beheld the same way, for in the symbols of a vision, just as in the symbols of an inspired writing such as the Gospel, the objects therein are natural images "grouped together, arranged and disposed of so as most effectually to correspond with the developement [sic] of the Divine purposes" (Henderson, Divine Inspiration, 164). But this is not sufficient in itself, since according to Henderson, who spoke of such "hieroglyphic groups" (421), there was the question:

... is it reasonable to suppose that he [man] would be left by his Creator to collect the several items of his knowledge merely in a natural way by the observations which he might make on the physical objects by which he was surrounded, and by reflection on his own intellectual and moral constitution? Allied by the superior faculties of his nature to "the Father of Spirits," is it imaginable that no immediate intercourse took place between them? (Henderson, 6)

The answer for Henderson was negative. MacDonald, too, will have Nycteris learn more, and through an act of nature, the earthquake, which MacDonald would have as God acting through Nature: and since MacDonald, as Wolff noted, thought of God as the Father of Lights in contrast with Henderson's "Father of Spirits," then light as a symbol must be linked with its homologue, spirit; certainly, it is light in this tale which connects the children with the world to be seen. Since the "symbols or hieroglyphs, the ascertained antitypes of which constitute the true meaning" of prophetic visions (Henderson, 163) are all that are available to Nycteris (who is, like Photogen, living in a reversed world already, and so in a vision or dream), then she must find the other type;



and once again, this occurs through discovering the other world, for having the two opposing points allows a chromatic range to be formed. MacDonald clearly shows that she lacks one end of the chromatic range: she is misled by the hieroglyphs into thinking that the moon is the sun. Only by a progression of light, from the artificial lamp to the living fire-fly to the moon (the highest light in her own realm) and finally to the sun (the highest light in her opposite's realm), is she carried to a more true understanding of light and its antitype, life (for light=life). This progression is the equivalent of the chromaticism of colours in The Golden Key, and like it, requires the existence of the two most opposed points. We could also interpret Photogen as learning about death or darkness in much the same process.

Also, having the (by now familiar) indistinct border with the outer world, the range of the lamp beyond which Watho and Falca come and go, Nycteris has a hint of the other missing world. MacDonald brings back his usual shadow imagery, for not knowing of light, Nycteris does not know about shadows; and as part of an already reversed world, what would have been an endo-ego shadow for Nycteris becomes an exo-ego source of light, the artificial lamp and the natural fire-fly. MacDonald also makes the contrast in connection with the hieroglyphs:

These [the hieroglyphs] were intended to represent various of the powers of Nature under allegorical similitudes, and as nothing can be made that does not belong to the general scheme, she could not fail at least to imagine a flicker of relationship between some of them, and thus a shadow of the reality of things found its way to her (The History of Photogen and Nycteris, 4; I, 69).

This shadow is the antitype of the real meaning; and the complexity of MacDonald's homologising becomes clear when it is realised that both Photogen and Nycteris are themselves representational of two powers of



Nature, the sun and moon; so the meaning of the tale thus becomes enfolded within itself, and in the solipsistic manner which Manlove observed.

The relationship of inner and outer is still within the tale, though found between Nycteris's inner world and Photogen's outer (instead of existing in an outer normal world and an inner Fairyland). Nycteris mirrors the external condition of her room, dark and shut off from the sun, but there is a lamp inside the room, and so analogically inside herself (the characteristic confusion between inner and outer tangling up in a complicated fashion). Nycteris does obtain the same effect as Alice of Cross Purposes, however, which is a contemplative emotional state derived from light shining upon her walls, even if it does come from the rather inadequate lamp. Red is notably absent from the whitish lamp, though when she enters the garden, it will be because she has seen a blue light through the keyhole (a colour which is on the other end of the spectrum from red, indicating Nycteris's opposition to Photogen, i.e. Nycteris:spiritual colour :: Photogen:material colour). But like Alice and Richard, and Mossy and Tangle, and even Photogen (who, like Richard, is already out of his home environment), Nycteris must leave her room. It is because of the earthquake, literally a shaking of the physical world, that she first becomes unheimlich. As "The only thing He will not give them is--leave to stay in the dark" (US: Third Series, 171), then it is God who, working through the natural, again undoes Watho's unnaturalness.

Her lamp gone, the desire at once awoke to get out of her prison. She scarcely knew what out meant; out of one room into another, where there was not even a dividing door, only an open arch, was all she knew of the world. But suddenly she remembered that she had heard Falca speak of the lamp going out: this must be what she had meant? (4; I, 70).

A typical MacDonald pun has been made on "going out," for to grow, Nycteris

must herself go outside; and so MacDonald adds yet another homologue onto its meaning when she relates "going out" with death. Nycteris has then made an intuitive and inductive leap toward understanding the relationship of light and dark with life and death, the two parts of which she knows only one fully.

She kneeled therefore, and searched with her hands, and bringing two large pieces together, recognized the shape of the lamp. Therewith it flashed upon her that the lamp was dead, that this brokenness was the death of which she had read without understanding, that the darkness had killed the lamp (4; I, 71).

This is yet a lower correspondence, for it is only man-made light that she has related, and not the larger, God-made sources of light, the sun and moon. MacDonald himself would interpolate death beyond life in the same way as he interpolated the colour before red and the many after violet, by using two known, material points (and seeing that life:death :: light:dark, and that Goethe hypothesized colours as falling between light and dark, then this association with colour would logically follow). The sun and moon are signs in the progression toward greater life=light; the moon sets, only to be replaced with the higher form of light, the sun; and Nycteris's lamp is broken only to be replaced by the moon, and later, the sun. And of course the paraxial region is the sunrise and sunset wherein the two signs change dominance. And here is one difference between MacDonald's view of the paraxial region and Jackson's, which is an antithetical one: Jackson saw nothing as existing in the paraxial region, and MacDonald saw a bit of everything as existing or overlapping there.

In probing this question of light and dark, life and death, Nycteris has employed the "use of the poetic upon the scientific imagination," reconstructing, in MacDonald's own words on the subject,

an invisible whole from the hints afforded by a visible part;  
where the needs of a part, its uselessness, its broken reflections,

are the only guides to a multiplex harmony, completeness, and end, which is the whole (Orts, 15; Dish of Orts, 15).

While Nycteris is disadvantaged in having only one part before her, Watho, the original experimenter, has both parts in front of her; yet, unlike the girl, she refuses to put the two halves together. Thus, with their two eyes or two parts combined, the children overcome Watho, who puts only one eye to the telescope; and here is where science was criticised by MacDonald; he believed that the poetic imagination, which included the consideration of moral questions, should have its place, and Science and Art should work together, the one being incomplete without the other. Indeed, this fairy tale, far from being an escape from the real world, is very much concerned with going from the dream world into the real one and discovering its true nature.

It should now be considered what Nycteris finds when she crosses the archway out of her room. She has left because she felt the desire for "more room," which is an awareness that the self has been separated from the world at large. MacDonald's characters consistently feel this need, indicating the author's awareness that the ego which has not been individuated is incomplete, and misses the other parts which will complete it; this therefore supplies the appropriate Jungian homologue of the "chymical marriage" of this couple, which is necessary for individuation.<sup>11</sup> At first, Nycteris has only a glimpse of the other world, the garden in which she will meet Photogen (and in which the two worlds traditionally meet); and in due contrast with the boy's experience, Falca's action of locking her out sends her into this garden, just as Fargu's action sends Photogen into his other world. So there are three aspects of Nature which undo Watho's anti-Nature:

- i) Objects of Nature: the Sun, Moon, stars, wind, earthquake, etc.



ii) Animal Nature: the moth, fire-fly, panther or nocturnal animal guides.

iii) Human Nature: Falca's need for sleep, Fargu's slip of the tongue, Photogen's instincts for hunting, Nycteris's desire for outer room.

Note that the moth and fire-fly which guide Nycteris back into the garden (emphasising its association with the Edenic myth) are winged like the aëranths; as creatures of the night, they are therefore like Photogen's guides, the nocturnal animals (who are, in due opposition, on the ground). Also, another contrast is made in the fact that Photogen was hunting his animal guides, and Nycteris was following hers for love, and "not in the spirit of the hunter" (8; I, 82). It could be said, that as the boy and girl represent external and internal respectively, then the animals are exo-egos and the winged insects are endo-egos; but given this is a reversed world, then we have the bewildering contrasts which are appropriate for the ambivalence between the two worlds. But MacDonald has made one difference: Photogen is linked with Watho, for both have the spirit of hunters (Watho, because of the wolf within her--and note that this is a nocturnal animal such as the ones Photogen hunts). Nycteris's love proves stronger than the hunting spirit, and so MacDonald has shown a bias on her side, the spiritual.

#### 6.4. Union

So the frightened Photogen and the delighted Nycteris meet in "*the other place*" (5; I, 81), the garden. It is an appropriate and paraxial place, being where Culture and Nature, the two great oppositions in MacDonald's science-fantasy, combine; in this tale, in contradistinction to the others (and thereby indicating its reversal from them), Fairyland is found within a garden instead of a forest. There are also a bewildering number of homologues from

medieval literature (wherein two realms mingle, the garden is foursquare like this one, and also a fountain is in the middle) to alchemy to Jungian criticism. As Comito says, "Love and gardens are linked, in other words, by traditions of thought as well as of myth; and the two traditions interpenetrate, support, and transform one another" (Comito, 92). This is certainly the case here. But MacDonald makes some changes from this tradition: instead of being a *hortus conclusus*, an enclosed garden (which was the image of the Virgin Mary in medieval hymns), this garden is bisected by a river, and thus is not totally enclosed, for Photogen may make his way into it. As the garden was the symbol of the fruition of self, then MacDonald has added an element, flowing water, which was "living water" such as that mentioned in John 7:38 (see Jung, Psychology and Alchemy, 114), and which too was indicated by the fountain. This living water was notable in our other two tales: Richard and Alice entered Fairyland via a river; Mossy and Tangle had baths, etc. And the motif is here: Photogen enters the garden via the river, and Nycteris sees Photogen while bathing in the fountain.<sup>12</sup>

A digression must be made at this point to give credit to MacDonald for using these themes associated later with another writer, William Morris. Roderick Marshall, in William Morris and his Earthly Paradise (Wiltshire: The Compton Press, Ltd., 1979), observed in his chapter on "Paradise at the World's End: Therapeutic Dreaming in the Last Years," that Morris "wanted to soothe his last years with pleasant work and therapeutic dreams" (279). This, as my thesis has tried to show, was exactly what MacDonald had been doing at a much earlier date. There were also similarities in the "themes, folkloric incidents and fairy-tale plots which he later used liberally in the completed romances" (283), and indeed, Morris claimed that his "work is the embodiment of dreams in one form or another" (288). But what should interest us most



here is the fact that in Morris's fantasies, as Marshall elucidates,

The landscape is always Edenic: a fountain or palace surrounded by concentric circles of a garden, orchard, water, and forest. Here is the mandala, that divine configuration of natural forms into a picture of the peace that passeth understanding. At the centre of the sacred palace dances a beautiful girl, usually naked, who is sometimes identified as the spirit of the fountain, sometimes as a goddess of fertility, usually as the life giving source of the questor's soul. The garden of Eden had, at least in Hebrew mythology, two goddesses: first, Lilith, overpowering in her resplendent, sardonic beauty, an angelic witch; and second, Eve, created more to Adam's size and taste, though as lovely in her way as Lilith and, for all her humanity, no less an enchantress. In several of his late romances Morris portrays a "Georgiana-Eve" battling with a "Jane-Lilith." The hero must have the right dancer in his lotus-heart. . . . (Marshall, 280).

Again we may see MacDonald's anticipation of Morris's themes, and this first becomes strongly evident in this particular fairy tale, which must be considered, then, as a forerunner itself of Lilith, for the boy's interest in the Eve-like Nycteris is opposed by the Lilith-like witch (who like the Lilith of the novel, can shape-change). It must be pointed out, as a matter of interest, that MacDonald and Morris shared the same garden of the same house, which MacDonald owned first and called the Retreat, and which Morris bought and renamed Kelmscott House; though it must also be added that they had no particular love for each other (like geniuses tend to react that way toward each other); and very symbolically, they both lived in opposite ends of the house, with a wall between the gardens.<sup>13</sup> It is worth noting that MacDonald did not see the return to the Garden to be a return to a pre-civilised Eden; the children, after they have thrown off Watho, live in her castle afterwards; indeed, it is by means of the technical device, the bow and arrow, that Photogen kills her. Though the fact that such medieval weapons were used put him close again to pre-Raphaelite belief.<sup>14</sup>

Brought together for the first time, Photogen beholds the love in



Nycteris's eyes, which is like "a fountain of love" (8; I, 82), which certainly places the girl in the place of the fountain in the middle of the garden. Nycteris "instinctively" (8; I, 84) tries to turn the boy's fear of darkness aside, and his view changes so that he sees her as a young and lovely woman instead of a witch like Watho; "Not knowing her nature," he mistakes her for a water nymph and so must undergo his own gradual process of seeing her in different lights until her true nature is revealed to him. And in the process, she replaces the witch as the female in his life (a Freudian substitution of lover for mother). That he finds the moon, Nycteris's sign, "looking like a witch," links the moon with Watho as well as the girl: it is furthermore consistent with Watho's role as an antithetic Christ substitute in the tale, for if the sun is linked with God, then the moon is linked with Christ.<sup>15</sup> So by accepting Nycteris's moon in the tale, Photogen symbolically goes toward a Christian viewpoint.

The boy also reacts angrily about being labelled a girl (as Nycteris is also in the dark about him as he is about her), for his cultural up-bringing in the castle under Fargu and the other huntsmen places him in the masculine role traditionally denied to women, and which is affronted by comparison with them. MacDonald has his little joke on society here, and in this interchange his friendship with the cousins of Florence Nightingale and the grand-daughter of Joseph Priestly, all ardent feminists, must not be forgotten. Society shapes the children's view as much as Watho has done; a return to Nature denies culture, and neither boy nor girl are free from her false acculturation yet. When MacDonald has Nycteris approach Photogen on the terms taught to her (all creatures are girls, all girls are brave), he shows how the contradictory role-playing leads each other to find the misconceptions gleaned from a false society; for in her castle Watho has implanted within them untrue and

man-made attitudes to natural relationships, and not until they form a natural relationship will they undo this conditioning.

So Watho may again be seen as reversed from the Fairy Queen: the witch rules an outer, artificial realm (the castle) which holds the children, while the Queen rules the inner realm of Fairyland and allows them to come and go freely. The reversal, as expected, holds true in the other relationships: Fargu and Falca are humans who are supposed to hold the children back from their missing realm, while the goblin and fairy are inhumans who are supposed to bring them into the other realm. The goblin and fairy fail by hindering their charges; Fargu and Falca fail by helping them. In relation to the Green Lady (whose realm is larger than the Fairy Queen's, for she rules both outer and inner nature), the air-fish endo-egos are rising from animal to human; so Watho may be seen as sinking, for her endo-ego has gone from human to animal. And whereas the air-fish and goblin and fairy were sent by the central females, both aspects of Nature, the guiding egos of the children, the nocturnal beast and the moth and fire-fly, are not sent by the unnatural Watho.

#### 6.5. Separation

As the children's talk waxes more and more philosophical, they finally come to the main point of divergence between them--the nature of the sun and moon. Photogen sees the moon as the ghost of the dead sun, and Nycteris thinks the sun (which she has yet to see, just as the non-Christian or even the Christian has yet to see its homologue, God) is its corollary, the ghost of the dead moon. That neither child is right suggests that MacDonald himself was beginning to question his way of thinking in such corollaries. Even the dialectical conversation between the children, while allowing a rethinking on

their own part, is not sufficient to give them the truth in the matter; only actual experience does that. Photogen has been disturbed by his confrontation with the other world, the darkness (or its homologue, death); and now it is Nycteris's turn to be unsettled by her confrontation with the sun (and its homologue, greater life). The disturbing effect of experiencing the other world, as Jackson indicated, shocks the girl into rethinking her views, and in doing so, she is given another lesson by Nature such as the one involving the a'éranth:

What could it mean? The lamp was dying--going out into the other place of which the creature in her lap had spoken, to be a sun! But why were things growing clearer before it was yet a sun? That was the point. Was it her growing into a sun that did it? Yes . . . it was coming death! She knew it, for it was coming upon her also . . . What was she about to grow into? Something beautiful, like the creature in her lap? It might be! (5; I, 87)

Nycteris has been made to re-evaluate the former problem of the shattered lamp, and in higher terms. Confronted with her own death--which paradoxically has its source in the sun, a symbol of life for people inverted from her--she is now the one in a state of terror. Photogen, however, upheld again by the return of the world familiar to him, returns to hunting, mindless of the moon-child who has brought him through darkness and fear. Not being reciprocal, he shows his lack of love, and it is not until he is separated from her that he reconsiders her own nature. Since there is no love yet in this bonding of opposites, they are still separate due to fear of the other world of the opposer. Yet, as in the other couples, the separation plays its role, and precisely because of this fear:

. . . fear is natural, and has a part to perform nothing but itself could perform in the birth of the true humanity. Until love . . . is able to cast out fear, it is well that fear should hold; it is a bond, however poor, between that which is and that which creates--a bond that must be broken only by the tightening of an infinitely closer bond (US: Second Series, 158-9; 84).



So there is an antithetical bonding between all three couples; at first fear holds them together, then love. And we can infer another homologue:

All fear of the light, all dread lest there be something dangerous in it, comes of the darkness still in those of us who do not love the truth with all our hearts; it will vanish as we are more and more interpenetrated with the light (US: Third Series, 171).

So this love must be added to the sequence God=light=life=love; and hence the couple Alice and Richard throw off light from their eyes when they begin to love each other in a Godly fashion. Photogen needs not only to be bathed in outer light, but he must also be bathed in this inner light which comes from his love-bond with Nycteris. Without his missing half, he is not interpenetrated with light, and feels his dependence on his own realm: "Was his courage nothing more than the play of sunlight on his brain? Was he a mere ball tossed between the light and the dark?" (8; I, 90).

So deprived of Nycteris and her spiritual realm, "the grand health, over which the witch had taken such pains, had yielded. . . ." MacDonald lists several causes for this illness, but for the most part Photogen's trouble comes from mental causes; and so, we are back yet again to MacDonald's concern with health. Suffering must be the crisis which fires Photogen's will, and it is not only an internal torment, but also an external torment inflicted by Watho. Since she replaces the Christ/Nature/healer central figure in this tale, formerly held by John Smith/MacDonald, and is an antithetic substitute, she must have antithetic qualities as compared with John Smith. And indeed she administers physical pain (as distinct from soothing verbal influence), keeps the couple even more separate (instead of working to bring them together), is amoral, and instead of surrounding the couple with a group of sympathetic people, shuts the children off from all social contact. MacDonald specifically points out that

"it is a peculiarity of witches, what works in others to sympathy, works in them to repulsion" (8; I, 92). Yet MacDonald is still working according to homoeopathic principle, for as the witch worsens the children's condition, she thereby increases their will to resist, bringing on the crisis state. She herself is ill (unlike the healthy John Smith), and her illness too comes from the heart: "In the heart of witches, love and hate lie close together, and often tumble over each other." As she cannot reconcile the two extremes in herself, unlike the children, she cannot improve; her increase of inner self, shown by her anger over the fact that her plans have gone awry, decreases the God within her (being the opposite of self-loss), and so she descends into evil and a lesser, more animal-like form.

Watho has two punishments, one for each of the children. She confines Photogen in darkness like Nycteris has formerly been, and tickles and pricks him with an arrow, thus displaying her mixture of love and hate. Since it is this particular arrow which kills her, MacDonald has pinned her death on her own actions. As an object of culture, its use is determined by the heart of the user. Even a good force such as sunshine may be harmful if applied maliciously as Watho does to Nycteris: and so again, the missing half is used against the other. But because of these punishments, the couple have traded places like they have traded eyes; and as such the punishments should be contrasted: Photogen is tormented by 1) darkness in a sealed room and 2) barbs and tickles from the arrow; Nycteris by 1) light in the open air and 2) wild beasts. Notice that Nycteris originally had the first condition of Photogen and vice-versa; Photogen had been trained to hunt wild beasts, but Nycteris had not; Photogen had been attacked by a wild beast, whereas Nycteris had not. Watho's dualism, beast and human, lover and hater, mediates between the children as part of her trickster function, and so, even with evil intent, performs

good by sparking Photogen's desire to escape the castle and die Heimlichen, and also by giving Nycteris insight into how her eyes have been limited. Far from separating the children, Watho has inadvertantly combined them into a force which together, with Photogen's weapons and Nycteris's heightened sensitivity, will be her downfall.

## 6.6. Reunion

Both Photogen and Nycteris may be contrasted with the witch. Photogen is most like her, for they both have dark eyes and are hunters (Photogen a natural one, and Watho an unnatural one, a werewolf). Yet Photogen overcomes with love, and she falls to hate. In this, she is opposite to the loving Nycteris, who sees better at night, whereas the witch sees best during the day. So, as Nycteris's heightened sense of smell detects the wolf, then Watho has fallen to the very *skientia* which she had developed in the girl, just as she has fallen to the hunting skills which she has developed in the boy. MacDonald has been criticised for allowing torture and killing in his fairy tales, but as he argued back:

. . . the Lord of Life has to look on at the wilful torture of multitudes of His creatures. It must be that offences come, but woe unto that man by whom they come! (US: Third Series, 254-5)

His murdering creatures, if evil is in their heart and not good, do indeed have woe fall upon them. And so this ambivalence of killing, the blood red colour which is with evil intent bad, and with good intent good, finds its place in the colour scheme along with the ambivalent green, its antithesis of life which also had a devilish aspect. It is with a flower, the "little Red-tip," of which "not only did the whole seem perfect . . . but every part showed its individual perfection



as well, which perfection made it capable of combining with the rest into the higher perfection of the whole" (9; I, 94), that Nycteris combines where Watho's red eyes have separated. The flower's red heart, open to the sun, now seems golden. Its red colour, associated with hurt by Nycteris before, is now associated with the heart, which in turn is associated with the great lamp (for again God=sun=life=love). So red either represents the loving, Christ-like interior or a hating, murderous interior; as the opening, ambivalent entry into the interior, it may be good or bad depending on intent. Had Watho chosen love instead of hate, Photogen would not have been sanctioned to prick back with the arrow; and if any emotion drives his own killing, it is fear, which MacDonald held to be necessary in the cause of growth--the cause experienced by all the couples examined.

It should be noted that like Tangle, Nycteris also views the outside world through "the shade of her hair" (9; I, 93), which is the physical, exterior blind that separates her interior soul (the eyes) from the external world. Photogen, on the other hand, is unable to see well at night, as is the witch. Because of the differing physical attributes, each has their own particular view of the world outside themselves. Watho seeks to go beyond her limitations by the use of the telescope, an instrument of science, yet it only serves as an extension of her one-eyed way of looking at the exterior world. If the great lamp did not mean to hurt the flower or Nycteris, and "was making the best it could of her," then Watho's crime of making the worst of Photogen and Nycteris places her in marked contrast with the Green Lady, who made the best of the children. Watho's viewpoint through the heart was evil and unnatural; Nycteris's good and natural. So the physical accoutrements of perception take second place to the heart in aiding understanding; the heart of the flower is what Nycteris sees as being in harmony with the sun; this also followed from

MacDonald's linking of understanding and light (which he expressly stated in his "Letter to American Boys," 11). So Nycteris, representing the spiritual or inner realm of *sapientia*, finds in a flower (an external, living image of Nature) the interrelation of night and day, darkness and light, misunderstanding and understanding, etc.; and she therefore succeeds in both *skientia* (having eyes that can see better in the dark) and *sapientia* where Watho, concerned only with *skientia*, and Photogen, representing the physical world without the spiritual, do not. Photogen is able to love the world of Nycteris eventually through the advantage of her eyes, and so the combination of the two, external physical and internal spiritual, propels both of them forward in their growth:

The woman is on her way whose part it is to meet him with a life other than his own, at once the complement of his, and the visible presentment of that in it which is beyond his own understanding. . . . His nature so far clarifies itself, that here and there a truth of the great world will penetrate, sorely dimmed, through the fog-laden, self-shadowed atmosphere of his microcosm (Orts, 52-3; A Dish of Orts, 52-3).

## 6.7. Conclusions

Such scientifically-valid entries into the dream-state as found in the first two tales are conspicuously lacking in this fairy tale, though in no sense does it depart from the logic which supported the early tales; rather, being about science, and already reversed from the normal world (being more mythic in having more oppositions grafted onto it, so that the reader enters from the beginning into the dream-state), it demonstrates this shift in emphasis or translation obliquely by relying on symbolism built up in the dream-states of the earlier tales, i.e. the consistent homologues which could, if desired, be examined cognitively (for example, the wind found by Nycteris in the garden could be linked with πνεῦμα--which the ancients did--so that the loosening

of πνεῦμα expected in sleep could be shown by having the wind felt by Nycteris in the paraxial region, the garden, when she entered it). It was a major problem for the older MacDonald, as Greville related, that his reader had to be familiar with his symbolism to know what he was talking about. Yet in the same sense, it was the beauty of his technique, that he could actually discuss such metaphysical issues as God, understanding, etc., in simple and consistent terms, by using natural objects which stood in specific and meaningful relationships to each other.

Yet this fairy tale, while still based on the same Cupid and Psyche structure of the other two tales, represented a major switching of emphasis, away from the healing qualities of a central Natura figure who stood for God, and toward the central figure of an antithetic, unnatural and disease-causing "devil's wife" (8; I, 92) who worked against God. This parallels the change in Victorian views about the beneficent qualities of dreaming; in homoeopathic medicine Nature was the one who healed, and so held that central place in MacDonald's constructed dreams which were meant to heal; yet, by at least 1879, twelve years before MacFarlane's tract appeared, which warned about the vital energy-sapping qualities of dreaming, an unnatural nightmare figure held the central place in the dreams and had to be defeated in the crisis stage. And so, if this shift is really a significant part of the development of the fairy tales, written between the early 1860s and 1879, then it should also be a significant part of the development of MacDonald's two major novels of science-fantasy, Phantastes and Lilith, which effectively encase his writing career from 1858-1895. These two works must now be compared, using the evidence of the science of dreaming available to MacDonald, as well as the built-up key of homologues which have been uncovered from the fairy tales.



## 6.8. Footnotes for Chapter 6

<sup>1</sup> George MacDonald, The History of Photogen and Nycteris, first published in The Graphic Christmas Number 1879, vol. XX; also in Gifts of the Child Christ, I. As its name suggests, The Graphic was a large weekly newspaper published in London with fine prints, some in colour. MacDonald's division of the tale into sections worked well in the large newsprint style with its three-column layout; his structural intent behind the divisions becomes less evident in book form.

<sup>2</sup> "Let the reader," MacDonald wrote in his essay on Shakespeare, "St. George's Day, 1564," in Orts and A Dish of Orts, "take any two characters, and putting them side by side, look first for differences, and then for resemblances between them, with the causes of each; or let him make a wider attempt, and setting two plays one over against the other, compare or contrast them, and see what will be the result" (128; 128). This is precisely what this thesis has attempted to do with the fairy tales, and it seems that MacDonald was at least aware of this type of criticism, if he was not entirely writing by its standards alone; certainly, the characters in this particular fairy tale are starkly in contrast with each other.

<sup>3</sup> Claude Lévi-Strauss, "The Structural Study of Myth," in Structural Anthropology (I), 224. Since the greater the number of oppositions inherent in a tale, the closer it came to myth, then we would find that this heavily-structured tale came closest of the three fairy tales to being purely mythic. Also, remembering C.O. Müller's statement that "Every scientific process which aims at undoing alterations in any object, must pursue a course directly opposed to that by which such alterations were produced" (C.O. Müller, 154), then we can see that the backward-undoing of science and criticism did indeed threaten MacDonald's carefully planned imposition of theological oppositions in his little myths, and precisely because it uncovered them.

<sup>4</sup> Richard Reis translated the names as light-bearing from  $\phi\acute{o}\varsigma$ ,  $\gamma\epsilon\nu\epsilon\acute{\alpha}$ , and night-striving from  $\nu\upsilon\kappa\tau\omicron\varsigma$ ,  $\epsilon\acute{\rho}\iota$  (Reis, 80), yet he is wrong in this. Photogen comes from  $\phi\acute{\omega}\varsigma$ ,  $\phi\omega\tau\acute{o}\varsigma$ , and a derivative of  $\gamma\epsilon\acute{\iota}\nu\omicron\mu\alpha\iota$ , "I am born." Reis rather dubiously tried to glean the word  $\epsilon\acute{\rho}\iota\varsigma$ , "strife," as a root of the whole word for "bat." MacDonald was more likely thinking of the old phrase "blind as a bat" or of a creature of darkness. Consulting A Greek-English Lexicon, compiled by George Liddell and Robert Scott (Oxford: Clarendon Press, New Edition, 1948), as MacDonald himself would have done in an earlier edition, for he mentions this source in his  $\epsilon\pi\epsilon\alpha$   $\alpha\pi\tau\epsilon\rho\alpha$ , some other relevant meanings of the names may also be gleaned: for example, the word  $\phi\alpha\acute{\epsilon}\theta\omega$ , "sun, son of the sun, one of the horses of the sun, etc.," was also associated with the planet Jupiter, a beneficial sign appropriate for Photogen's natural and beneficent up-bringing; and  $\nu\acute{\upsilon}\kappa\tau\epsilon\rho\iota\varsigma$ , from which Nycteris derives her name, not only indicates a bat or creature of the night, but was also associated with the planet Saturn, a baleful sign in keeping with her stunted growth in the darkness. The astrological signs went hand in hand with the sun and moon totems of the children, which, of course, had classical allusions as well. All other Greek translations done by myself come from this edition of Liddell-Scott.

<sup>5</sup> So that Watho, like the Green Lady, has a fire within herself. This



demonic aspect of red has to be placed within the postulated colour scheme. First of all, if Watho is an antithetic substitute for the Green Lady, with green itself being an ambivalent colour, then her red (which would be the bottom scale of the material colours, just as green would be on the bottom of the spiritual scale), would be a suitable reverse, being ambivalent itself, as well as the colour-negative of green as Goethe and Newton noted. Its beneficent aspect is seen in the way that red always is associated with a physical, Godly entry into the paraxial realm. Furthermore, if violet is the purely spiritual end of the Newtonian scale, then red would be the purely material--therefore the association with the sun, as the characters are leaving the physical world for the paraxial and more spiritual one of Fairyland, wherein God is the light; it would seem that violet, the opposite colour from red on the Newtonian scale, would, like the spiritual aspect of things, never be ambivalent (though, as Jung thought, it might have a united double nature of goodly red and blue); it is only those colours with a highly material aspect, especially red, and even green (which is a blend of yellow, the highest material colour, and blue, the lowest spiritual) that are ambivalent. Newton observed that "For the yellow and blue on either hand, if they are equal in quantity they draw the intermediate green equally toward themselves in composition, and to keep it as it were in equilibrio . . . but by their mixt actions remain still a middle colour" (Opticks, 97). MacDonald's own ambivalence about the devilish green and red can be seen in his own ambivalence about death: "Analysis is well," he wrote in the Unspoken Sermons: Third Series, "as death is well; analysis is death, not life" (63). Watho analyses through her eyes, which are dark (not Godly) and with a red fire, indicating her obsession with the physical world; and note that her dark, analysing eyes are therefore suitably linked with death, just as Vesper's own darkness has been.

<sup>6</sup> In the context of this particular quotation, MacDonald explicated John 1:3-4, which spoke of Christ containing life and held that "the life was the light of men." Hence the life=light linking in Aurora. And since love was Christ-like in MacDonald's theology, with the couple becoming more like Him the more they loved each other, then this love, coming from the soul or eyes, yielded the light of their inner lives (which was graphically shown in Cross Purposes). And for those interested in Quellenkritik, it is quite possible that MacDonald was playing on an *exemplum* of St. Gregory in this story, in which the saint likewise spoke of Christ as being the one from whom new life, which was light, was received (see The Dialogues of Saint Gregory, surnamed the Great: Pope of Rome & the First of that Name, translated by P.W., re-edited with an introduction and notes by Edmund G. Garner (London: Philip Lee Warner, 1911)). St. Gregory used an illustration of a situation very similar to The History of Photogen and Nycteris. After discussing Adam after his fall (a condition that obviously interested MacDonald), St. Gregory argued that Adam could entertain no doubts about heaven, having experienced the Garden. But "After falling from that noble state," the saint wrote, "he also lost the inner light which enlightened his mind" (37; 177). This was the inner light which MacDonald's couples had to regain. To further illustrate, St. Gregory gave the *exemplum* wherein a mother cast in a dungeon gave birth to a son who grew up in darkness; he had to take on faith the existence of light in the outer world. MacDonald transformed this by making it a myth, whereby a trickster witch was the cause of the dungeon birth, and the mother and child were doubled between the two extremes of light and dark. Christ would be the best mediating figure for the children in darkness and light (for MacDonald held that Christ's physical body in some way held back part of his light), but this tale



shows that even the one most removed from Christ, an anti-Christ, could mediate as well.

<sup>7</sup> It has been suggested that the tale told by Mr. Raymond [=light of moon, hence Christ-like; also, the light of the world was associated with the *Anima Mundi*] in At the Back of the North Wind, MacDonald's Little Daylight, was a precursor of this tale; given the lunar associations of the princess, no doubt it was. The ending of Photogen and Nycteris in The Graphic, which is omitted in later versions, is suspiciously close to the ending of Little Daylight. In rewriting the story, MacDonald has shown once again a propensity for imparting opposing characteristics on the couples, as well as using a central trickster figure to mediate between them. Another aspect in relation to At the Back of the North Wind needs mentioning here, namely the use of Herodotus, whom MacDonald names as a source. MacFarlane had listed Herodotus in his dream survey, and several techniques or modes of thought in the historian are evident in MacDonald. For one, both were prone "to argue by analogy from the known to the unknown"--Herodotus, The Histories, translated by Aubrey de Selincourt, and revised, with an Introduction and notes by A.R. Burn (Middlesex: Penguin Books, 1972), 142. Another trait, on the same page, has Herodotus speaking of how the customs of the Egyptians were reversed from those of other races--a reversing characteristic found also in MacDonald. Herodotus's description of the Hyperboreans, of course, is closely related to At the Back of the North Wind, with MacDonald wrapping God's child, Diamond, in the same straw as the Hyperboreans wrapped their tributes to Delos. "Let me just add," says Herodotus, using the same reasoning as MacDonald was prone to use in his two-world analogy, "that, if Hyperboreans exist 'beyond the north wind' there must also be Hypernotians 'beyond the south'" (282).

<sup>8</sup> MacDonald has clearly drawn upon aspects of the Plains Amerindians in writing this tale: there are great plains around Watho's castle which are inhabited by, of all things, buffalo. This should be placed within the context of the time in which the tale was written. When MacDonald was eleven years old, the Texas Rangers had been formed to fight against the Comanches, a Plains tribe renowned for wealth in horses and sudden attacks during the "Comanche Moon." Yet, by the time this fairy tale had been written, the tribe had been defeated in the most horrible way imaginable: its food supply, the very buffalo which MacDonald mentioned, had been killed off. Where the bows and arrows of the Amerindians (and which Photogen also wielded) had kept a balance between man and Nature, the guns of the pioneers had upset the balance. It was one of the clichés about the Indians, that they kept in touch with Nature; and here in a tale with an unnatural female Opposer, we find in connection with the children such a more natural tribe (which, incidentally, was erroneously believed to worship the sun and moon--the totems of Photogen and Nycteris). MacDonald had obviously come into contact with Eastern American sympathies with the Plains tribes and had incorporated certain aspects of this in the fairy tales (the Green Lady's hut was "round, like a snow-hut or a wigwam" (The Golden Key, 270; I, 162), which again linked a Natura figure with the Amerindians). Being comfortably far away from the warring tribes, he could share such sympathies of a "noble savage" type with the Easterners. The sources of this are diffuse (and reflect my interest in the Amerindians), but for a good book dealing with the attitudes of contemporary Europeans and Americans toward the Plains tribes, see Lewis O. Saum's The Fur Trader and the Indian (Seattle and London: University of Washington Press, 1965). Furthermore, there were several articles about Indians in the Good



Words volumes, one by Norman MacLeod in the 1872 edition edited by MacDonald; also, the American Wide Awake Pleasure Book, which had MacDonald's Warlock o' Glenwarlock, had an article on "Some Indian Schools," by Mrs. Theodore R. Jenness (185-190). MacDonald's Chartist leanings would draw him to this particular article. It should also be pointed out that the sunrays of Helios were considered by the Greeks to be arrows. This adds to the identification of Photogen with the sun.

<sup>9</sup> Falca's name, along with Watho's and Fargu's, should be meaningful or significant, yet I am unable to determine if this is so. However, the fact that all three have names of five letters might be numerologically significant. For that matter, both Photogen and Nycteris have a name of eight letters.

<sup>10</sup> Nycteris is thus like Cosmo of the Warlock o' Glenwarlock version, for there "was in him an unusual combination of the power to read the hieroglyphic internal aspect of things, and the scientific nature that bows before fact" (Wide Awake Pleasure Book, supplement, 3). In The Graphic version of The History of Photogen and Nycteris, the hieroglyphs are specifically associated with Egyptian culture (4), which was enjoying a vogue at the time because of the British Museum's excavations in that country; the subsequent exhibitions in London could have been seen by MacDonald. Certainly, it is suspicious that the moon and sun images were also found in the Lord Elgin marbles on exhibit, since the rising sun and setting moon were portrayed in terms of Greek myth on the Parthenon's pediment. Given that Greek myths themselves are very much apparent in this tale (Nycteris's situation is a fine example of Plato's famous cave analogy), then we have the historical range of Egyptian, Greek, and Roman elements in the story. Had Sir Arthur Evans made his discovery on Crete by that time, then the Minoans might have had their place in the tale (certainly, bulls are present in Photogen's hunt). As knowledge is the major theme, then MacDonald was obviously concerned with the way that different cultures interpreted the same natural objects differently; the increasing sophistication of the culture meant a more sophisticated knowledge of the objects, as shown by the range of cultures (the hieroglyphs are inferior to the books, which themselves were inferior to the girl beholding the natural objects themselves). As far as material culture is concerned, the tale seems to stop at medieval levels, as indicated by the castle, which would place MacDonald among the pre-Raphaelites in sympathies, since the group believed that everything modern past the medieval times was for the worst. However, see footnote 14.

<sup>11</sup> Just as Nycteris enters a moonlit garden, desiring more room, so does Kate of Alec Forbes:

Kate felt that she had more room now. And yet the scope of her vision was less, for the dusk had closed in around her.

She had ampler room because the Material had retired as behind a veil, leaving the Immaterial less burdened, and the Imagination more free to work its will. The Spiritual is ever putting on material garments; but in the moonlight, the Material puts on spiritual garments (Alec Forbes, II, 207; 248).



From this we may glean two other oppositions grafted onto the children:

Photogen:Material :: Nycteris:Spiritual.

<sup>12</sup> Rolland Hein has his strong point in identifying such Christian motifs in MacDonald; see his The Harmony Within (Michigan: Christian University Press, 1982), especially page 92 for the water of life reference.

<sup>13</sup> History also adds another facet to this strange coincidence: according to J.W. Mackail's The Life of William Morris (London: Longmans, Green, and Co., 1899), in two volumes, the house's garden was where the inventor of the electric telegraph, Francis Ronalds, had in 1816 laid 8 miles of insulated wires (I, 371). This apparently was the first electric communication ever practically worked. So MacDonald's garden, apart from its fairy tale stage, also held a scientific interest. Clearly, the relations between Morris and MacDonald afford some untapped material for the literary scholar; what needs to be decided is whether MacDonald was an influence on Morris, or whether both men picked up on the same influences of the time (in which case, MacDonald was earlier than Morris, just as he was earlier than Carroll). One other feature of the house deserves mention: the presence of a plaque with John 1:1 inscribed upon it, to the left of the entryway into MacDonald's side of the house; this verse, about God being the Word and the life, and life being the light of men, follows MacDonald's homologues in this story, God=light=life, and light's connection with books, very closely. Mrs. Tumin, the current resident of the house, who kindly let me in when I visited, was unable to say when the plaque had been added. That the house had a strong hold on MacDonald's writing can be seen in the fact that he described its front room when he wrote the "Letter to American Boys."

<sup>14</sup> MacDonald was apparently no Luddite, as Greville mentions his quick adoption of the typewriter. Oddly enough, Greville himself was! See his statements in The Fellowship and the Peace to Come (Manchester: The Peasant Arts Fellowship Papers, no. 24, 1916), especially page 10: "we must fight machinery and Kaiserism. . . ." He was perhaps closer to his father's beliefs when he stated in his own fairy tale, The Wonderful Goatskin (London: The Epworth Press, 1944), that the works of man were not intrinsically good or evil, but came as the result of the user (16). Photogen's bow and arrow might cause harm like Curdie's when used against peaceful animals, but might also work for good against evil creatures like the werewolf Watho. Incidentally, the goatskin of the title was a symbol of the coexistence of material and spiritual, which were "mutually dependent" (130), very much in line with his father's own symbolism.

<sup>15</sup> The moon differs from the sun in that it reflects the sun's light instead of giving off its own; because of this, and using the sun=light=God equation, the moon made a perfect metaphor for Christ, as MacDonald had Annie relate to the blind woman, Tibble, in Alec Forbes:

I'll tel ye, Tibble, what the mune aye minds me o'. The face  
o' God's like the sun, as ye hae tellt me; for no man cud see him

and live . . . But the mune . . . maun be like the face o' Christ, for it gies licht and ye can luik at it notwithstanding'. The mune's jist like the sun wi' the ower-muckle taen oot o' 'it" (Alec Forbes, II, 212; 250-1).

The werewolf Watho, who traditionally should be subject to the moon, appears in the daytime, indicating her role as anti-Christ, working backward from God by controlling her magic independently.



## CHAPTER 7

### PHANTASTES AND LILITH: DREAMS AND VISIONS

Apart from the obvious factor of length, these two "romances" differ from the Märchen in each having only a single, male protagonist; and while both the two young men find sexual interest in the females encountered in fairyland, the romances differ again from the fairy tales in that the united couple, when separated, are not rejoined--in Phantastes (London: Smith, Elder, & Co., 1858), because the female is found to be related to the protagonist; and in Lilith (London: Chatto & Windus, 1895), because the protagonist is brought back into the real world, with his love left behind in the secondary world. Thus, placing the romances within the structural scheme of the Cupid and Psyche legend, the pattern is incomplete, which leaves the two novels open-ended, a sign of their modernity (McCaffery, 37; Jackson, 159).<sup>1</sup> As remarked upon in the first chapter, another feature of the two novels was that the earlier, Phantastes, tended toward a rationalistic explanation, placing the work more toward the uncanny, while the later, Lilith, went more toward the opposite pole, the marvelous, in having a divine or supernatural explanation. This causes other, more contradictory, features to appear. First of all, seen in a broad view from the first of MacDonald's career unto the last, the novels would seem to mark a turning away from the realistic, uncanny explanations of Phantastes--which, however, of the two novels, is on the surface more fantastic and mythical--toward the supernatural explanations of Lilith--which, of the two novels, was considered by MacDonald's contemporaries to be the more scientific! If, as Jackson stated, there was from the Gothic period onward a transition from the marvelous to the uncanny (Jackson, 24), then we seem to

find an opposing trend in MacDonald, from the uncanny toward the marvelous, indicating that he was, indeed, an increasingly conservative, reactionary man. Yet, his contemporaries, especially H.G. Wells, found the opposite to be true, with Llith considered more rationalistic than the works of Jules Verne (see chapter 1, footnote 10).

How is the critic to deal with this? Firstly, the classification of the two works, both of which from the first must be placed within the paraxial region between the fantastic-uncanny and the fantastic-marvelous, must be questioned. And to do this, the explanations given in the novels, which arise specifically from the dream frames, must be examined. It comes as little surprise that the one main similarity that can be confidently stated between the two works comes not in the action of the novels--which, indeed, are more interesting for their antithetical differences than from their similarities, as Colin Manlove's "The Circle of the Imagination" demonstrated--but from the fact that both have or are supposed to have dream frames. Secondly, we must not forget that MacDonald used the dream frame in his other science-fantasies, namely the fairy tales, and one pertinent fact in particular comes from these--MacDonald used both an uncanny and a marvelous crossing of the boundary regions within each of the tales, with each entry specifically linked to a certain sex, even if between the tales the sex and its particular linkage changed. So if either sex could have either an uncanny or marvelous crossing into the secondary world, then we cannot say that MacDonald has made any specific change (unless it be in a balancing emphasis) between the two novels; there may be antithetical differences between them but, again referring to the fairy tales, the antithesis shows up the vital links between the two, making them act ultimately for the same end. And here is MacDonald's main, fantastical subterfuge: he has thus equated the rationalism of the uncanny with

the irrationalism of the supernatural instead of opposing them inseparably. This is not to say that he has made them work in quite the same fashion, even if they work toward the same end; for in examining each novel briefly, we will see that, like the Märchen, the initial and opposed differences of the entry are taken by the character and kept in the secondary world. In short, the manner of the dream entry structurally controls the events and characteristics of the symbols in the stories.

### 7.1. Phantastes: the Somnambulant Dreams of Anodos

The protagonist, whose real name is not given, but who is called Anodos by the fairy who ushers him into Fairyland, has reached the border age into manhood, 21.<sup>2</sup> He is thus older than the adolescent children of the fairy tales; this must be considered as important, as MacDonald was angered that the edition of Phantastes with the Bell illustrations left off the subtitle, "A Faerie Romance for Men and Women." So MacDonald had a specific, grown-up audience in mind, who were to receive the tale's message and whose powers of concentration were greater than the child's, allowing for greater length on the part of the novelist. And because he was writing for a sexually mature audience, we should not be so surprised as Wolff that the sexual elements are more blatant than in the fairy tales.

#### 7.1.1. The Dream Entry

Again MacDonald makes, as he did in The Shadows, a graduated distinction between conscious and unconscious states of mind: a "deep and apparently dreamless sleep" (Phantastes, 1) has dissolved his conscious thought; and upon waking, this conscious thought begins to "assume crystalline



forms."<sup>3</sup> MacDonald would therefore have the consciousness work by relating set forms in a system; these forms would come from Nature, but the unconsciousness, just like the imagination, could break the forms down or alter them while yet maintaining the lawful relationships which had to be kept true. Like the Phineas Fletcher poem which gives Phantastes its title, the unconscious, while still maintaining true relationships, could take these natural forms (brought up from the memory) and "In new habiliments can quickly dight" them with new shapes.<sup>4</sup> Because Anodos has been affected by brainular affections (his madness or unusual trance state, as well as the fairy tales read to him by his sister and which are still in his thoughts) and also exhibits somnambulism, he is experiencing a divine dream (Henderson, Divine Inspiration, 159).

In line with J. Müller, the phantasms that Anodos sees (and which are equated by the doctor with phantasms) occur at the time of waking and while half-awake, as Anodos is looking outward from his window toward the rising sun (which itself, as light, is a sensory stimulus) and most specifically with his eyes half-closed (indicating his half-awake status). The morning time was also a normal time in which to experience phantasms (II, 1394). Müller had said that in somnambulism, which Anodos certainly exhibits since he is discovered to have left his home for three weeks by the end of the tale, the subject performs acts determined by his dream and by associated, connected ideas (Müller, II, 1419). In this specific case, the fairy tales read by the sister determine his dream, and indeed, connect the many events in the romance. For if "the ideas which occupy the mind during the waking state have a certain degree of persistence, the same ideas will recur in dreams during sleep" (II, 1416).

In A Hidden Life, an over-active imagination and wrong judgement

combined to give the scholar his vision of the girl; afterwards, he brought back the vision from witch Memory and used his imagination on the vision once more. Anodos does this as well: he states that "the strange events of the foregoing night presented themselves anew to my wondering consciousness" (1-2). In other words, his wondering conscious, his imagination, treated the event again.<sup>5</sup> This event is the sighting of the fairy which, using Carroll's three states, first comes to Anodos in the (b) state, the eerie, because Anodos is aware of his room around him. Since the eerie state could be called a day-dream, then Anodos's imagination and judgement, like the scholar's, have worked in conjunction for this sighting. Also, since Anodos's eyes are half-shut (and focused, as Müller realised, on the first impressions of waking) then, as MacFarlane wrote, the condition began to exist whereby the external was beginning to be shut-off, allowing the subjective consciousness fuller play in its imposition upon the outer images (MacFarlane, 10). In the (b) state of the prior night, there was an inner projection onto the constant field, the room, so that the image (the fairy) could change size in relation to the room, for there was no other internal image with which to compare it (as the size then would remain relative). It changed size because the imagination of Anodos was still working upon it (see Müller, II, 1166-7). As the fairy herself says, "Form is much, but size is nothing. It is all a mere matter of relation" (5). Furthermore, Anodos's disturbed mental condition may be deduced by the fact that, for three weeks, he maintains a constant and similar dream, for the "recurrence of the same dream night after night is usually due to an erethistic cerebral condition, such as occurs in worry, hypochondriasis, and insanity" (MacFarlane, 39).

Anodos's memory has brought back the events of the night before, his birthday, when he inherited the keys to an oaken secretary containing his father's papers. The key, as a symbol, was used in the fairy tales as a means

of crossing the male and female divide, and so, by delving into his father's writing desk (the inherited desk and house being likened, *a la* Fletcher, to the mind and body), he goes further into his own mind, which contains traits of his earlier ancestors, both male and female.<sup>6</sup> And here the connection with the female side of the family is made. He finds a small packet of papers with rose leaves, crumbled with age (the red colour being linked to the crossing, as the sun is linked with the colour peach).<sup>7</sup> The reader is not told whether Anodos reads the letter or not; most likely, he did, and if so, then once again words given by a positive female have acted erethistically in calling up the central feminine Upholder. The fairy's eyes spark memories of Anodos's mother; actually, since we are not told whether the letter is his mother's or his grandmother's, the process could have been the other way around, with the letter itself sparking the memory--and hence the vision--of the mother or grandmother.<sup>8</sup> It must be considered that all the women in the story are aspects of this central feminine Upholder, just as all the homes, huts, castles, cottages, etc., are split aspects of Anodos's inherited home. Even the desk within the house, which has four oaken legs, is linked with the rectangular shapes so common in the story.<sup>9</sup> The fairy grandmother's presence is like the house, inherited, and bringing its own influence upon him; when Anodos is told later by an old lady in a hut that he may have fairy blood, the relationship of the first fairy is reinforced. The gloomy room of the father, coming from the male lineage as compared with the more beneficial female lineage, is what Anodos has also inherited. Like Ralph Rinkelmann, his morbid emotional state must be lifted by an encounter with a Shadow in Fairyland. Both cases involve an inner change, because "Everyone is born nearer to God than any ancestor, and it rests with him to cultivate either the godness or selfness in him, his original or his mere ancestral nature" (Donal Grant, III, 10; 262). Even if Anodos



has received morbid traits from an erring father, there is also a counteracting force at work in his mind as well: "It may be that wherein a certain ancestor was most wicked, his wife was especially lovely" (Donal Grant, III, 11; 263). In other words, although the father might have caused the unnatural morbid effect or its tendency in Anodos, the mother or grandmother might perform homoeopathically as a natural countereffect, using the balancing equilibrium between the sexes so evident in the shorter fairy tales.<sup>10</sup>

It is thus that the female, as in the fairy tales, is linked again with the prime homoeopathic force, Nature; in fact, MacDonald's description of the fairy grandmother specifically states that her voice--again the prime hypnotic, effecting device--"strangely recalled a sensation of twilight, and reedy banks, and a low wind, even in this deathly room" (Phantastes, 5). She also wears a garment which is simply natural, etc. That her voice is the influence on Anodos indicates that he, like the children in the Märchen, has been affected mesmerically by Nature; indeed, he looks "deeper and deeper" (7) into her eyes, in the technique made famous by Braid. As he is focussing his attention on an object, itself of not a particularly exciting nature (the bundle of letters), then this must be considered to be Braid's hypnosis; he descends from the day-dream or (b) state into the (c) state of unconsciousness, wherein he somnambulates for the first time, toward the window. Here he ascends up to the (b) state again, for when he regains consciousness, he sees through the window (a parallel of the window in the bedroom the next morning) a landscape of stars and sea projected onto the moonlit bog. He longs (--and so his wishes, both unconscious and conscious, are driving his dream; internal will must meet the external state--) to see such a sea, with the reply from the grandmother, that he would "In Fairy Land, Anodos" (8). It would seem that the projection of a morbid internal state on the outer, real landscape would be

harmful; and only in the internal, reversed world of Fairyland would this process work toward good, or exist whereby the dreamer could change for the better. Furthermore, since in hypnosis the eyes went inwards and upwards, the name ἄνοδος with its connotations of inward and upward is linked with the eyes (or soul) in the hypnotic trance as well.

And so this Fairyland, appearing well before Adela Cathcart, resembles Shadowland in being the place where morbid men go to be healed. It is also identical in being the place where fairies, like Shadows, are opposites of men and women. To go into this reversed world, Anodos makes the same type of dream descent, and Phantastes has MacDonald's first and most famous prose crossing of the boundary into the secondary world, which is equated with the realm of feminine Nature and which is developed using the same dream logic found in the other science-fantasies. The man-made objects of Anodos's room (Inherited through his male line) are converted before his eyes into natural objects, indicating the fantastic reversal into a realm ruled by a female. Yet MacDonald maintains a link between the objects shaped by man and the objects shaped by the imagination in the dream, for Anodos has part control over the shapes of his room and of his dream; the carpet, "which I had myself designed to imitate a field of grass and daisies" (9) turns into these very plants. So, just as the water's current broke down the "fixed form" (10) of the carpet's design, Anodos's dream consciousness (which is actually its opposite, unconsciousness) dissolves the waking forms. As Colin Manlove noted, the fantastic reversal is shown by the "ironic fact . . . that when Anodos finally rises from his bed he is most fully asleep" ("The Circle of the Imagination," 60). Not mentioned were the other ironic facts, such that his eyes, half-shut on the boundary, are probably fully opened in the dream world and fully closed in the real; and that when he rises and walks in the dream world, he is sleeping

motionless in the real; and so, logically, when he is sleeping in Fairyland, he is walking in the somnambulant trance in the real world. As sleep has different memories, he would not be aware of the existence of the other world. MacDonald himself comments on the reversals of the secondary world, for Anodos reflects "that night is the fairies' day, and the moon their sun; and I thought--Everything sleeps and dreams now: when the night comes, it will be different" (14). The fairies have flower bodies which they leave during the night; J. Müller suggested that plants also dream (II, 1410), and the fact that animal life and plant life were considered as opposed by the vitalists would give MacDonald the idea to have plants as the fairy equivalents or opposites of humans. Like Anodos, their souls walk away from their bodies, yet are still vitally connected with them, for the flower dies when the fairy goes away permanently. Thus, an interaction exists between body and soul: the self-same interaction which allows the mesmeric process to work. Sleep becomes like death, but is not exactly the same: a distinction which MacDonald maintains, as his protagonists always question what their exact state is, as if it made any difference. Yet Anodos must be asleep, as his body tags along in the (c) state, indicating that the soul and body are still connected.

### 7.1.2. The Dream Events

At noon--the midnight of Fairyland--Anodos meets the old lady in the cottage. Time has been transposed here; for Anodos was actually at the sunrise boundary when he entered Fairyland. He greets her daughter first (just as he met his own sister before the fairy grandmother) and she voices her warning about the trees. His meeting with humans during the day is logical: if fairies come out at midnight, humans come out at noon. However, this is the pattern of the real world--and since this is Fairyland, this must be reversed. If



the young lady of the writing desk, who personified both Nature and the good maternal influence on Anodos, was a fairy, then the fairies themselves (who are manifested by natural forms, the flowers, trees, etc.) must be human. Yet the lady who claims to be Anodos's grandmother has a human shape while claiming to be a fairy; and the old lady of the cottage claims to be part-fairy, having a human shape as well. Evidently, being in the paraxial region, both sides share the human and fairy trait, with one of the two dominating over the other, according to whether Anodos is in the primary or secondary worlds. The dominant trait would be reversed according to which side of the waking/sleeping divide Anodos inhabits. Therefore, the fairy of the writing desk is in Anodos's day-dream world (which makes her the most paraxial of the women, being between the normal and the trance state); the more human lady of the cottage is in his night-dream. They have opposing traits: the writing desk fairy is young-looking, but actually old (237 years, to be exact: which, if counted back from the publication date, sets her birthdate in Jacobean times--the time of Fletcher); the cottage human looks old, but in human terms is far below 237 in appearance. While speaking with the lady of the cottage, Anodos, as if he has connected the two, remembers what the fairy of the desk said, which was that he knew little about his great-grandmothers on either side: at first, this could be taken as being either the male or female side, but the comment is ambiguous enough to be interpreted as either the (b) or (c) side. MacDonald emphasises the likeness by putting four oaks on the corners of the cottage, which makes it resemble the desk with its four oaken legs. In a day-dream, the fairy comes as the result of a letter written by a mother or grandmother; in a night-dream (and notice that Anodos's day-dream (b) state takes place at night, and his night-dream (c) state in the morning), the old lady and daughter are associated with a book like the one Anodos's sister has read

to him. And just as the letter anticipated the fairy's appearance, the book anticipates the knight's; so that, once again, hearing and reading fairy tales causes an erethistic cerebral condition which influences the connected ideas of the dream. Anodos, too, like the children, has found his Heimlichen translated literally into the structure of the fairy tale.

MacDonald continues the discussion of the link between the physical and spiritual when the old lady says that she "should be ill . . . if I did not live on the borders of the fairies' country, and now and then eat of their food" (17). In other words, she has to make the boundary crossing, with her goal literally a spiritual (or physical, since she is in the spiritual Fairyland already) nutrition. This maintains the vitalist theory of Liebig. And whereas Ralph Rinkelmann goes to Shadowland for a cure, the lady goes to the physical in order to keep her health. Thus again the first fairy and the old lady are mirrored; each, like Anodos, is a paradox, in that the more spiritual young fairy appeared in the real world, while the more physical old lady appeared in the spiritual world. However, the microcosm and macrocosm even in Fletcher's day were not considered to be identical, and this is the case here: when Anodos looked into the fairy's eyes, he went into a somnambulant state which put him in front of a window; but as for the old lady, Anodos's "eyes followed her; but as the window was too small to allow anything to be seen from where I was sitting, I rose and looked over her shoulder" (17-8). In the normal world, Anodos had unconsciously moved to the window when he had the (c) state; but while in the (c) state, he moves consciously to the window. This is a transposed situation--the mind consciously directs its day-dreams, and unconsciously directs night-dreams, but MacDonald has reversed this for the paradoxical Anodos, who seems to be in a consciously-motivated dream. His will is as important as the scholar's in A Hidden Life. Yet the unconscious mind plays its

part as well, for the events and images that appear to Anodos outside the window come from his own memory and without his direct control. Here the reversing pattern of Fairyland is most complex (and Müller had realised that the mind would find the differentiation of external and internal to be most difficult); MacDonald does throw in little clues, such as the fact that the first window, which looked upon the rising sun, is eastward-facing, whereas this mirrored window is westward-facing. The actions of the two fairies stand in interesting contrast; the first opens Anodos's eyes to the external world, upon which he has projected his internal state; yet the second closes the window with a blind and an old book which distracts Anodos's attention. It would seem that the unhealthy projection of the internal upon the external (and vice-versal) had to be stopped.

So the affecting medium by which the female influences Anodos is once again a book, which he reads. It has yet another setting sun sending its level rays through a forest; this illuminates two knights, Sir Galahad and Sir Percival. The two are moral antipodes, as Galahad is clad in clean, shining attire and on a white horse, while Percival is in dirty, rusting armour, and on a red horse. The language of the passage, as well as its content, resembles Spenser's Faerie Queene,<sup>11</sup> although the two knights are Arthurian, and so not in the Elizabethan poem. Not surprisingly, Langdale mentioned Spenser as an influence for Fletcher. The poet was prone to balance good and evil qualities against each other, and so here MacDonald places the virginal Galahad versus a Percival beguiled by the damosel of the alder tree. For Victorian adults, the non-virginal characteristics of Percival would be readily apparent. The passage that Anodos reads might seem pointless at first, but by reading it, Anodos will soon encounter a damosel of the beech-tree (a friendly tree, as opposed to the unfriendly alder which the daughter had warned about). So the male knights



have feminine counterparts (which are again objects of Nature); and this situation parallels the reading of the letter in the desk and the sister's reading of the fairy tale, for the events are returned from Anodos's memory in a form changed by the Imagination, which yet have the same relationships. Also, its balancing of Galahad's purity and Percival's lust shows up Anodos's correspondence to Percival, as compared with a noble figure (so improbably noble, that he could only have come from a fairy tale). Note that Anodos has no lust whatsoever for the one figure available to him--the lady of the cottage's daughter. This may be explained again by the hint of incest, for if the cottage is a mirror of Anodos's Heimlichen, then the daughter is in the same situation or relationship as Anodos's sister. We only find at the end that Anodos has several sisters; and the fact that he shows regard for only one at the beginning again taints him with incest. Also, since the book of the sister has been paralleled by the book of the old lady, then the feminine line is linked constantly through the affecting medium of books. This situation does not stop here; for, like the recurring and associated events of a somnambulant dream, the Heimlichen will continue to crop up in varied forms, which may thus be compared like the other patterns in MacDonald's Märchen.

For example, since Anodos's home and the cottage reflect each other, the role of the evil Ash may be examined by comparison. He is first seen by Anodos from the old lady's window; put that in contrast with what he sees from his own window under the fairy grandmother's influence. The sea he saw compelled him to leave his home and enter Fairyland; the tree frightens him from going out of the home. Like the fairy sea, the tree is an internal image projected outwardly, for it is obviously a Shadow, and is even described in terms as such, for the Ash casts a threatening shadow on the closed blind, its shadow chases Anodos on the forest path, etc.<sup>12</sup> The fairy grandmother opens

Anodos's eyes upon the external world through the window; the old lady closes his view through the window. As the normal window allows Anodos to superimpose or project internal images (allowing the subjective state to function more fully), the faery window stops this subjective state. This focus of the attention was important at first in inducing the hypnotic trance, but it works to opposite effect in Fairyland, as Anodos finds that his

. . . glance often fell on some object which I fancied to be a human form; for I soon found that I was deceived; as, the moment I fixed my regard on it, it showed plainly that it was a bush, or a tree, or a rock (39).

The Shadows had stated that only when their minds were not fixed on an object were their bodies subject to elemental influence; this seems to apply to the effect of Anodos's attention on the phantasms as well, for when his attention is not fixed on an object (the opposite of hypnotism) the phantasms become subject to change. The attention is also tugged and shifted about by the mandala effect. Natural objects and human form are opposed by this change in focus of attention; yet when an enantiodromian object with both forms, such as the Ash (with both human and tree traits), presents itself, the old lady would also have Anodos not focus his attention on it--for, being a self-generated shadow, Anodos must take his attention off of his self (which projects forth the form of the phantasm) and on to other people. Thus he is saved by the beech, whose feminine love draws his attention away from his self.

Memory continues to provide the images seen by Anodos; when he comes to the cave with the well (an image recalling Fletcher's four compartments or caves of the mind), he remembers the Greek story of Pygmalion, who fell in love with a statue of a woman which he had carved.

Now Anodos associates a connected idea, the metaphor of mind and home, to the cave:

This cave, now, with the bushes cut away from the entrance to let the light in, might be such a place as he would choose, withdrawn from the notice of men, to set up his block of marble, and mold into a visible body the thought already clothed with form in the unseen hall of the sculptor's brain (57).

No sooner does he think of an ideal woman, than he finds her; after a period in which he thinks of all the sleeping beauties, in both fairy tales and myths (for the sister's reading is still generating the images), he awakens the statue with song--the effect of words combined with a heightened emotional state. But like the Ideal, clothed in visible form, she escapes him, and instead of finding his woman, he finds his own bad, self-interested thoughts instead. These imaginings are bad because Anodos himself is either bad (or worried or mad or *νυμφόληπτος*), and like the Ash (a shadow reflection of himself), he has a hole in his heart which, as the daughter explains, only one or two know about--an ambiguous statement, for it could refer to either Anodos and his sister, or Anodos and his Ash-Shadow. Anodos is further likened to Sir Percival, who now appears in the same setting foreshadowed by the book, the light of a sunset; both are tainted by misguided love, and may only redeem themselves in selfless behaviour; Percival's behaviour is a knightly deed which Anodos, in his fight with the giants, must copy. When he does this, he has formed an effective correspondence with the knight.

So far, the images come from stories told to Anodos by good women; now, when he encounters the Alder-Maiden, he is told strange tales by a bad woman, "seeming always to culminate in something that had a relation, revealed or hidden, but always operative, with her own loveliness" (75). This focusing on the self is part of her badness; and as the Alder-Maiden is in



league with the Ash Man, the women and Anodos have their evil counterparts in the trees. "A gnawing voracity, which devoured the devourer," Anodos describes, "seemed to be the indwelling and propelling power of the whole ghostly apparition" (44). The daughter calls the Ash greedy, but it is Anodos himself who is selfish and greedy, with his Shadow adopting the form most likely to show this (just as the Shadows in the tale of the same title adapted themselves to the proper form).

If the house that Anodos inherits is of his ancestor's making, the caves are his own. Anodos has left the exterior and normal home and its mirrored images, the cottages, and has come to two natural lodgings, the caves, which contain images from his own mind. The first has an Ideal image, the second the antithesis of the Ideal, which has a false surface and is internally corrupt. This seems inspired by Spenser's true and false Florimell. The first, Ideal cave prevents outer light from entering by the natural objects growing over the entrance (like Tangle's hair or the plants over her window). The second has its own internal, rosy light: instead of being the proper external red, it is the antithesis. The Alder's eyes, Anodos later recalls, give her away by assuming a red tint where they should have been white; this is a look into the soul, where her evil lies. And not only is the light internal instead of external, it is artificial, coming from a lamp, where it should have been natural, coming from the sun. The interchanging of red and white also marked the two knights, just as it marks the white marble of the first lady from the red-tinged second lady. Indeed, the morning sun reveals the true greenish hue of the second lady (a reversal of the red), and its "dead, lustreless eyes" match the "ghoul-eyes" of the Ash.

Anodos's miraculous escape from the cave with the evil Ash and Alder

on the doorway (blocking the sun) holds a clue about how he may lose these Shadows. Anodos surmises that--

. . . some hero, wandering in search of adventure, had heard how the forest was infested; and, knowing it was useless to attack the evil thing in person, had assailed with his battle-axe the body in which he dwelt, and on which he was dependent for his power of mischief in the wood (79).

This method is based on the principle that the Ash's body and soul are connected just like the flower fairy and his or her flower; an attack on the body of the Ash is an attack on his spiritual essence, the part that threatens Anodos. But in Fairyland the two states of body and soul are reversed: Anodos walks in spirit form, and the Ash, divided into body and spirit, would thus be attacked spiritually. Body works on spirit, and spirit on body; outer on inner, and inner on outer. This is all consistent with the stated aims of Adela Cathcart, and here, five years before that work, MacDonald exhibits the same theories.

The connected ideas continue: as Anodos plunges deeper into Fairyland, he comes to a third home; it is a farm-house, occupied by yet another kind woman, her stolid husband, their teenage son, and a little girl. The house continues to reflect aspects of the previous homes: the mother is descended, not from a fairy, but a human from a fairy tale, "The White Cat"; the little girl, not too surprisingly for one who now stands in Anodos's sister's place (thus identifying Anodos with the brother), is reading from another book, *The History of Graciosa and Percinet*, which her father calls a very improving book.<sup>12</sup> Once again, comparison lends some interesting results. The age of the woman and daughter has lessened, and now the male line has been added. Anodos himself exhibits a lowering of age, crying in the mother's arms like a boy. MacDonald carefully contrasts the views of the mother and daughter with those of the father and son (whom is seen as "an ill-looking youth," thus

matching the ill, nymph-possessed protagonist). Anodos, after all, is in Fairyland to learn something about the female line--and so, while the mother and daughter believe in fairy tales, the husband dismisses them out of hand and his son likewise sneers. Consistently in MacDonald, the female side has seen the spiritual aspect of things, for the mother observes that ". . . I must believe my senses, as he cannot believe beyond his, which give him no intimations of the kind" (81). As for the father, "I think," she states ambiguously, "he could spend the whole of Midsummer-eve in the wood and come back with the report that he saw nothing worse than himself". The father hopes that Anodos sees nothing worse than himself in the wood; so, as has already been pointed out, what Anodos truly sees in the wood is an externalised projection of his internal condition. The father does not worry for himself (he seems good enough inside), yet he worries for the young man.

Men and women are also contrasted by their voice. A fairy tale, as Tolkien noted, gives a sense of newness or or strangeness to the familiar, and the father's voice (note again the stress on the spoken word) dispells the newness of the room and gives Anodos a sense of familiarity, thus counteracting the effects of Fairyland. ". . . I could hardly believe," Anodos thinks upon hearing the man's voice,

that there was a Fairy Land; and that all I had passed through since I left home, had not been the wandering dream of a diseased imagination, operating on a too mobile frame, not merely causing me indeed to travel, but peopling for me with vague phantoms the regions through which my actual steps had led me (83).

This was indeed the medical explanation of his situation; an explanation which had some truth about his condition in it. But the little girl, linked as she is with the sister whose words had put the fairy tale ideas into Anodos's head in



the first place, causes Anodos to believe in Fairyland again, and through the same process of reading from a book. Between the two extremes, the spiritual awareness of the women and the material hardness of the farmer (who is yet inwardly moral like the women), Anodos must pick his own system of accounting for the events in Fairyland. Since the two views are happily married in the couple, we actually find MacDonald using the equilibrium theory again, wherein both male and female sides (with their associated homologues) balance the other.<sup>14</sup>

Let us look now at the ill-looking youth who is Anodos's double. As Freud noted, people do not like the look of themselves when confronted unknowingly with their own image; so Anodos's aversion to the son's presumptuous sneer is an aversion to his own doubting attitude. Rank had earlier opined that the form of defense against narcissism (as the concern with a double would demonstrate) found expression in two ways: 1) fear and revulsion before one's own image (as Anodos shows here), and 2) the loss of the shadow- or mirror-image (as he eventually manages to do) (Rank, 73). Most tellingly, it is through the corresponding son that Anodos is led along the wrong path. Consistently, his inner faults have been the ones which lead him into the clutches of the bad Shadows. And now, though the agency of self-reflection, he is about to meet the Shadow of all his Shadows.

For now he meets the evil aspect of all the women, the ogress, who is a descendant of the one in "The White Cat," thereby continuing the situation wherein the books read or suggested to Anodos show up in his phantasms. She is linked to the women by appearing in a hut, but her antithetical nature is given away by certain clues linking her to the Alder-Maiden. Firstly, her hut, with its half-open door, has no outer windows, and so is like the

Alder-Maiden's cave, down to the inner red light of the lamp which is in both; secondly, her face is turned away from Anodos so that he may not at first see her eyes (just as the Alder-Maiden had hidden her eyes at first); thirdly, Anodos has an irresistible desire to enter the hut, just like his overwhelming desire to enter the caves. It is this impulsive desire which he must control. The ogress reads from a book; but as she is evil, as opposed to the good-natured women who formerly read to Anodos, her words have an evil and antithetical effect. This evil effect comes across as a reversal of good; her statement that darkness rules and is hollowed by the light contradicts MacDonald's statements in Adela Cathcart, that darkness exists by and for the Light (which is, of course, part of the homologues God=sun=light, etc.). The emphasis on the hidden eyes also comes from these homologues. As the good words of the women/fairies influence Anodos in good ways, the evil words of the ogress and the Alder influence him in bad ways. So he breaks the prohibition and opens the ogress's closet (recalling his attempt to break the incest prohibition at the castle), thereby releasing the Shadow which follows him forthwith. MacDonald has used a variant on Pandora's Box; yet instead of releasing a multitude of sins on mankind, Anodos releases a personal sin on himself, which befits the individual character of the dream. It comes from Anodos's altered vision, for the Shadow falsely "does away with all appearances, and shows me things in their true colour and form" (104), due to the reversing characteristic of the evil ogress's words. Again Anodos, who has now entered the homoeopathic crisis state, has had his attention centred on his self, where "self, radiant of darkness, awakes; every window becomes opaque with shadow, and the man is again prisoner" ("A Sketch of Individual Development," 54;54). Remembering that it is through the windows that Anodos has seen the projected Shadows, then MacDonald may be seen as having been entirely consistent in his imagery,

throughout not only the fairy tales, but the essays as well.

This new (and perhaps ultimate) Shadow is both like and opposed to a real personal shadow, that is, the darkness caused by the human form coming between a material surface and light. The Shadow has Anodos's shape, yet is independent of the light source (and thereby contrary to God=sun=light), actually lightening where a real shadow should darken. So the ogress has caused Anodos to see everything "in its relation to my attendant" (99), which is his self. Later, he calls the hut of the ogress a Church of Darkness, and MacDonald strengthens this imagery by putting a cypress spire on the hut (the various huts have different trees--the good ones oaken--that give a sort of Druidical significance to them); furthermore, the evil book is a "dark old volume" (94) in contrast with the Bible, and the ogress's eyes are found to be dark instead of white. Her words from the book are that "The negation of aught else, is its affirmation" (93) and from henceforth the Shadow reverses Anodos's usual state (which already was paradoxical, so that he is aligned with the false reversal of Fairyland).

The incidents that follow are illustrative of the Shadow's reversing powers. It turns the fairy child with his two types of poetic toys into a common boy with a multiplying (i.e. magnifying) glass and a kaleidoscope. Here MacDonald illustrates the opposed qualities of Poetry and Science; qualities which he would yet blend together, and so the reversing process actually hinders the combining of the two by separating them the more. And when he desires sympathy from the knight, who also is seen in a new light, the gold of a western setting sun instead of the red of sunrise (and alchemically, this is a progression from the *rubedo* to the final stage of gold), the Shadow turns what should have been a corresponding empathy into revulsion, thus



denying Anodos the fairy tale means of gleaning a moral and homoeopathic effect. Anodos comes to believe that he is seeing the right relation of things, but he is actually seeing the fairy reversals as the correct relations.

Anodos is cured of this feeling by his encounter with yet another female (who, like the others, has a reversing ability on him). Unlike the women of the huts, whom, like the first fairy, he meets at evening and leaves the next morning, the girl with the crystal globe leaves at evening and returns at high noon (the midnight of Fairy Land). She also comes and goes at right angles to his path, and looks young like the writing desk fairy. Anodos's understanding tells him that she is different (and probably totally fairy); if his path is wrong, hers is reversed to his, and tells him the right angle. Like the other women, her words, moaning for the burst crystal, stay in Anodos's mind, particularly when he falls asleep. He has lusted for her globe just as he had lusted for the first fairy, only now this is increased by the Shadow, which is slowly changing him into being like the Ash. The Shadow also causes his perception of the globe to change; the many-coloured flame within the globe (the *lapis*), when its inner light is reversed by the false Shadow, resembles the red lamps of the Alder-Maiden and ogress, illuminating them in a deceitful way. As the Shadow cannot change the girl, it changes her possession, transferring Anodos's greed away from the woman and toward her toy. The broken globe releases a cloud which hides even the Shadow, and portends a storm which hides the girl; his evil has gone beyond itself and causes yet another crisis; yet this works homoeopathically for good, as it arouses Anodos's conscience. He regrets his behaviour, and the words that come "ere I fall asleep" (107) remind him of his submission to the power of the Shadow. The wizard's words came to the boy before his sleep as well, and influenced his dreams.

In Anodos's crisis, when he has left the woodland for the desert, the watered Eden for the dry wasteland (an image that will return in Lilith), the good words which he has heard will come back to him in new forms. Moses smote a rock, and given a miracle from God, produced water; in Anodos's wasteland there appears a stream, flowing paradoxically out of the desert, just like the first stream which flowed continually out of his wash basin. He follows it, for it is his practice to follow anything that moved (hence, anything that was living: a common characteristic of all the endo- or exo-ego guides of Fairyland, and water was of course known to be necessary for vitality). He is soon led to a green place (recalling the entry into Fairyland via streams) with roses everywhere. These repeat the patterns of red found elsewhere, the rose leaves of the letters, and the western sky blushing red (just as the real eastern sky was blushing red when Anodos began to dream). With this proper reversal, he is brought back again into Fairyland like the first time, even to the point of returning to his original room; he even says to himself that he feels as if he were entering Fairyland for the first time. This is part of the well-known cycle of birth and rebirth found in the novel, and finds expression in his delight for the forms of Nature which heralded his entry into Fairyland. "Why," he asks, "are all reflections lovelier than what we call the reality?" (114). The fantastic reversals are what he finds as lovely, the mirroring effects of Fairyland. It is at this point that he is reminded of a story which he read in the palace--which he has yet to reach, indicating the disjointed effects of the tale, for he is recalling all of the events from memory. The story (which has its effect by staying in his memory) therefore works on him like the fairy tales read to him by his sister. What is interesting about the tale, is that being a reversal itself, it realigns Anodos with his former, paradoxical state.

For the tales, working during the fairy day (his night) affect him again



like all the other fairy tales. MacDonald spends Chapter XII on a story about another world, which Anodos claims is unlike our own; yet, like Fairyland, which is a mirror of Anodos's normal life, this world must have a correspondence with Earth. "Worlds cannot be without a intermundane relationship," (134) the narrator says; he remarks that the power of the fairy book is such that he cannot write of it without relating everything as if it had come from his own experience. This complements the fact that Anodos forms a bond or correspondence with the hero. Comparisons are made with the Earth and its four seasons; they exist in the same sequence as Earth's, yet are longer--and an outer planet would indeed have longer seasons than the Earth, so that this tale comes closer to science-fiction than the rest of the romances, demonstrating as it does a cognitive interpolation of known scientific fact. It also shows interest in the Greek and Transcendental argument that the macrocosm is a reflection of the microcosm. Yet the main topic is birth and death, with its particular reference to sexuality. Anodos's fall has been through lust; on this world, where childbirth is asexual and men and women have little to do with one another, Anodos learns that even the thought of physical sex causes one woman to die. His lust would be totally out of place in this world, bringing death instead of procreation. This, of course, is the inverse pattern from Earth; and the relationship between the two is shown by the fact that when someone dies on the planet, that person is born on Earth, so that it must be assumed that when someone dies on Earth, they are born on the planet. Men on the planet have arms, while women have wings--which Anodos, following Darwin, claims to be undeveloped arms. But he is still thinking in physical terms; like Fairyland, the planet may be thought of as a spiritual counterpart to the normal life on Earth; on Earth wings would be a regression, yet here they are a progression (and MacDonald seems to continually give his



exo- and endo-egos guides wings). The sun links both worlds, for they are in the same solar system, and therefore remains as a natural image of God, who would be common to both.

The next fairy tale, about Cosmo von Wehrstahl and the mirror, "glowed and flashed the thoughts on my soul," Anodos writes, "with such a power that the medium itself disappeared from consciousness, and it was occupied only with the things themselves" (145). This seems to put Anodos in the visionary state. Yet identification with the hero remains important: indeed, central, for in a tale with a mirror, we should expect to find a double. It is up to Anodos to realise that Cosmo is his double, which he does, for "while I read it, I was Cosmo, and his history was mine . . . all the time, I seemed to have a kind of double consciousness, and the story a double meaning" (146). Since he is in the visionary state, Anodos must remain passive while watching the events and images unfold; yet, as Cosmo, he may influence the events. So, in effect, the tale distances Anodos and allows him to see the result of his own actions.

Cosmo's room is consistent with what is known about Anodos's. The great press is black oak, which aligns it with Anodos's black dressing table (10), and there is a couch "which served for dreaming" (147). MacDonald states that Cosmo dreams on the couch both day and night, which is exactly what Anodos is doing. We find the works of Albertus Magnus and Agrippa in a secret drawer of the secretary (like the one which contained the letter); this indicates another correspondence with MacDonald himself, though Cosmo is unlike him in turning their metaphysics "to no practical purpose". Yet he does follow the pattern of reading on the couch and then sleeping, wherein metaphysics might be turned to good use.

When Cosmo wanders "dreamily" (149) down the street at dusk (the usual time of entry into the secondary world), events take him to the mirror. The owner of the shop, an old man who knew Anodos's father and who strikes Anodos as an androgynous person, has, in odd corners of the house (a repetition of the four-sided home motif), some old things with Wehrstahl's family crest and cipher upon them. Because he influences Cosmo just as the old lady influences the princess, the old man and the old lady have the same function, being male and female aspects of a central, divided trickster figure. Cosmo compares the mirror to the Imagination; it works on the same inverting principles as Fairyland. And just as Anodos's expressed wish to enter Fairyland brings the grandmother fairy to him, Cosmo's expressed wish to live in the room of the mirror brings the beautiful princess. It could be that the incest theme is at work again; for if the male and female aspects of the trickster are common to the homes of Cosmo and the princess, bringing the two together while keeping them separate, both the young man and woman are suitably related in a like fashion. Indeed, if the princess stands in relation to Anodos as Cosmo, then her sleepwalking mirrors Anodos's state. Only by breaking the mirror are the two brought together; this destroys the narcissistic qualities of the double, for in gazing in the mirror, both are gazing at themselves. MacDonald states that there are two ways of bringing both halves, the male and female (and their associated homologues), together; breaking the mirror is one, and the other is presumably an act of selfless endeavour, namely, Cosmo's dying for the princess. Note that the silent, white form of the princess (hohen-weiss, "high-white") is "more like marble than a living woman" (180). This makes her Cosmo's ideal, just as the white marble lady of Anodos was his own ideal; and, of course, the marble lady is eventually found to be related in blood to Anodos. As long as both Cosmo and Anodos chase the ideal woman

or form (found within themselves, as the mirroring quality shows), they share the same illness. Concern with the inner ideal is concern with self, and this must be stopped.

In his wanderings through the palace, Anodos, on an evening (which would, of course, be the normal morning), comes to a vast hall. It repeats in a cultural form the natural motif of the second cave and cottage of the ogress, for a crimson light illuminates its contents; however, the light comes externally now instead of internally. The hall has the atmosphere of a church, which again links it with the ogress's cottage, though the reversal would indicate its sanctity. Anodos throws himself upon a marble table like an altar and has "a succession of images of bewildering beauty, which passed before my inward eye" (186). These again seem to be visionary instead of dream images. After spending the night there in such dreams, he returns thereafter in the mornings (which, reversed, are the evenings). This morning and evening pattern is reversed from his initial (b) and (c) states, so that he is merely repeating their initial sequence if the reversing quality of Fairyland is taken into consideration. So MacDonald, in keeping with his stated desire of making life a dream, has proceeded to confuse the day and night schedule; though Anodos says that he enters every morning into the hall (dusk in the real world), it is at night that he lifts one of the curtains, revealing the crimson globe-like light (now found internally). Anodos finds some statues in a Bacchanalian dance (which Braid, in Neurypnology, linked with mystic dances of the Greeks and considered as a way of inducing the hypnotic state (54)), and these move when he is not looking at them. Again the attention is the dominant factor; he tries, first with inward images within his mind and then without, to catch movement in them, but fails each time. Only in dream does Anodos first catch them moving, seeing his marble lady as well; he hopes to prove the dream a true one, which



Phantastes dream frame renders ironic, for his dream within a dream must be waking, so that he is actually trying to prove the waking world's validity by a dream. His solution is to occupy his mind with thought and then to suddenly shift his attention on the statues--a reverse of hypnotic induction, which in the real world would be rendered when the the mind was clear and the attention steadily focussed. Again song, a heightened emotional state with influencing words, is used to awaken the Ideal in Anodos and so waken his marble lady; he has to find the necessary song, meaning that the words must be specific. This is found within the "Hall of Phantasy," that part of his mind which produces images apart from the conscious, and the more spiritual state of dreaming allows this to happen. His "mental elevation" (203) works his intent, yet, by touching his self's ideal again, he once more loses her by his act of selfishness. MacDonald brings back the prohibition by imagery connected with oak (the door with the Fairy Queen's message): all elements associated with the dream entry. He has still not learned, and his deepening crisis is reflected in his downward movement to the desert with its goblins; and when he exhibits a trace of selflessness (with the ambiguous statement that if he is a better man, let him have the marble lady), he earns the ugly old lady's reward, the return of the white lady. This old lady, of course, is yet another manifestation of the first fairy lady, who thus acts again in an Upholding function.

She is to appear again in the cottage which awaits Anodos on the island. Here he finally notices that most of the housing in Fairyland is of this domestic nature (which is the proper reversal from the unheimlich effect that the fairy tale actually has). Inside the domicile, an old woman with contradictory young eyes treats Anodos as a son; since there is, as MacDonald wrote, "no type so near the highest idea of relation to a God, as that of the

child to his mother" ("A Sketch of Individual Development," 44), then MacDonald has placed Anodos into a relationship with God, using the natural homologue of mother to son. We have equated the feminine Upholder with Nature and thus God, and so this lady is linked with the beginning grandmother fairy by her reversal from her: she is old on the outside, but young on the inside (as seen in the eyes), and may be touched and kissed, which is quite the opposite of the first grandmother, who was young on the outside, old on the inside, and who spurned the offered kiss. So Anodos, by going from one extreme to another, has experienced the entire range of femininity, from desired sexual partner to mother. This particular fairy does not read to him, but she does sing (a more spiritual function); and once again, the words of the song relate to Anodos, for they concern a knight, all alone, who sees a ghost maiden, "an angel lady white" (230) such as Princess von Hohenweiss and the marble lady. The knight, of course, desires the lady, but in keeping with the prohibition, he cannot touch her. Material and spiritual may be linked, yet they cannot ever fully meet (except in God, as MacDonald believed). The following four doorways (yet another repeat of the four-sided mandala pattern) follow the process of revealing a significant and homely scene to the unheimlich Anodos. Finally, the blood relation of both the knight and the white lady are shown to him; not only does this reinforce the incest theme, but it also closes him off from the white lady by showing her marriage to the knight. Yet, if he can place himself in the knight's place by correspondence, he may find his own white lady too. The last door has yet another prohibition (which must be seen as repeating the pattern established in the dream entry); Anodos once again exhibits impulsive behaviour by entering, thus precipitating a sequence akin to the Fall. This, like God's retribution in Genesis, floods the old woman's cottage (and if she stands for Nature, this is indeed a flooding of the world), though as



In the story of Noah, Anodos is given another chance. Continual sinning, a part of mankind that MacDonald seems to acknowledge, is followed in his theology by continual forgiveness. "Go my son, and do something worth doing," (250) the old lady tells him, for like the knight, he redeems himself with good deeds. So far, fairy tales and songs have comforted him, but now he must apply his will in an effort that itself is part of a fairy tale.

The battle of the three brothers against the three giants allows Anodos the chance to participate in a redemptive deed. It has been suggested that the three brothers correspond to MacDonald and his own brothers, who were either dead or dying when Phantastes was written; this could have been at the back of his mind, of course, in which case his weaving the autobiographical elements into the story holds some interest. Yet the story merely repeats the standard patterns of before: the feminine Upholder, the old dame who joins Anodos with the two brothers; the doubling of the brothers with the giants (and since the double itself sometimes appeared as a brother--see Rank, 75--then Anodos has two good Shadows, who give their lives in selfless service, which he may emulate); and also the singing of a song which describes the brother's situation. The last has an added significance in that it is Anodos himself who sings it; he has grown to the point where he may be a beneficial influence himself. Yet the adventure itself, as his remark about Sir Gawain suggests, comes again from the sister's fairy tales.

With the death of the giants he earns his knighthood at last. While lost in the work, he had lost his Shadow momentarily, yet the renewed attention of the kingdom draws his focus back to his self, bringing the Shadow back. It would seem that only the final self-loss of death will dispel this ultimate Shadow, and the time for this approaches. The signal is given by the



usual patterns; a significant tree, the yew, associated with death and shown to him by a youth; the entry into the forest (where Anodos is to meet nothing worse than himself); the square tower, another mandala, blocked by the outside Shadow of a tree, etc. His self has grown large and the Shadow with it, yet Anodos's description of it indicates that he at last realises that the Shadow has a correspondence with his self, for he "has a terrible conviction that the knight and he were one" (279). He escapes self-confinement at night, when he is dreaming; this of course is the real day, although Anodos's paradoxical state might reverse this again. For just like the sun's light, which determined with its red rays the entry into Fairyland, the moon's light allows him release through phantasy. Here MacDonald confronts a problem; dreaming only offers Anodos release when he is not aware that he is dreaming. Self-consciousness destroys the effect; hence the urge for the loss of self. At noon, the real midnight, he hears a woman singing, and her song, "like an incarnation of Nature" (282), has once again the power to draw his attention away from his self. The song, with the sun as its opening image, repeats the pattern of the entry into Fairyland, turning him out of the man-made tower into the surrounding, natural forest. His saviour is the maiden with the glass globe; her sorrow over its loss has turned to joy because of the Fairy Queen, who has transferred its power to her through the medium of sleep. Anodos, in the terms of Mesmer, had taken her to the crisis stage, and her problem was solved in sleep. So the effect on each other is reciprocal with the standard balancing of the sexes.

### **7.1.3. The Dream Return**

Becoming the knight's squire, Anodos continues his lesson in self-sacrifice. But he cannot continue to rely on watching the behaviour of

others; and now the turn for his own initiative comes. The final appearance of the parallelogram, lined with yews, sets the stage for his final endeavour. Just as he entered Fairyland at day-break, his exit occurs at sunset (which is the Faerie sunrise, bringing him into alignment with the initial time of day). Hein (The Harmony Within, 81-2) has correctly identified the assault on the wooden image with MacDonald's own assault on the evils of organised religion, so suffice it to remark here that this is done with the use of images from before; the idol is hollow within, which Anodos describes as being like the inside of a decayed tree. The Ash likewise had a hollow within its heart like Anodos (thus making the attack reflexive on his self, as well), and now Anodos recognises that the outward appearance of things may lead him astray if the inner appearance is not seen as well. He dies a good death in killing the beast within, and is buried while fully conscious (the Faerie equivalent of unconsciousness; no morbid fears of Poe in this). In waking into the real world, he analyses, as would be expected of a somnambulist, the first impressions on waking, which, in contrast with the entry, wherein he looked out of the house onto the natural world, are replaced by the situation wherein he looks from the outside world onto the house.

Yet, it must be said that the memory of self did not end with death in MacDonald's theology, and here he comes closest to pseudo-scientific sublimation; by likening sleep with death, an analogy has been made which may not be true. He makes a lengthy argument in favour of inductive thinking, yet it must also be said that he also questions this:

Could I translate the experience of my travels there, into common life? . . . Or must I live it all over again, in the other forms that belong to the world of men, whose experience yet runs parallel to that of Fairy Land? These questions I cannot yet answer. But I fear (320-1).

The red sign lay on the tomb, he said; the material answer would lie in the actual experience. In the light of Braid's ideas, the abrupt withdrawal from Fairyland imparted an idea or change within Anodos (and presumably within the reader who identified with him); yet the ending, wavering as it did on the verge of returning to Fairyland, imparted a certain calmness to his rather uneasy message which strove for optimism.

## 7.2. Lilith: the Conscious Visions of Mr. Vane

Mr. Vane, the narrator of Lilith, is in many respects very similar to Anodos; both have reached the border of manhood and are, as orphans, taking over the management of family estates. The inheritance of the house, time and time again, has stood for the genetic transmission of family traits, so that both Anodos and Mr. Vane stand in a new relationship to an inherited body that has had its traits imposed by their ancestors--indeed, as it is suggested that the two are themselves related, perhaps they are inheriting a common body as well as a house. As for die Heimlichen proper, there are no parents, only sisters or servants; this emphasises the internal influence of the past grandparents, as MacDonald carefully tells the reader how Mr. Vane's family's tendency towards scholarship has drawn him toward the physical sciences. This tendency causes him to analogise, like MacDonald himself, between science and its facts with purported metaphysical facts. Desire being a major element in the starting of phantasy, Mr. Vane desires metaphysical truths in the way that Anodos desires that Fairyland which is the opposite, spiritual world (and which is to be found within). And what interests Mr. Vane the most is the older scientists; he looks backwards, all the while thinking about his own ancestors. Anodos was to find out about his female line, and so encountered a grandmother on the border; Mr. Vane, however, is to encounter the male line, going all the way back to



Adam, for his interests lie in those "so much nearer the vanished van breaking into the dark of ignorance" (Lilith, 2). In Adela Cathcart, Mr. Smith cited Adam and Eve "for comprehension's sake," (I, 235) and it seems that MacDonald is doing the same here. The tale has been made general for all readers, for all readers were believed to share these two ancestors. Because of the different sex of the Upholder, it may be said that Phantastes is to Lilith as the feminine is to the masculine; and since each has homologues attached to the sex, we should find these homologues in due relation within the novels. The feminine was connected with dreaming and the unconscious in Phantastes, which was further linked with the spiritual world; and in Lilith, since Mr. Vane is fully awake when he first meets the Upholder (now masculine), we then find the male sex connected with the conscious, physical world. Hence the need for the entry to be made via a *deus ex machine*, the mirror (which Zahorsky and Boyer have called a conventional portal); in Phantastes the need was for a rational, psychological theory of dreaming to explain the events, which was done by explaining away Anodos's somnambulism as a morbid trance; but in this, a rational physical theory has to be made, which MacDonald attempts with the mirror and the theory of parallel worlds which was based on polarised light. It was nearly convincing enough for H.G. Wells, though it seems to have lost its impact in the intervening years. Certainly, the fact that the mirror had a central place in the earlier tale of Cosmo indicated that it was no startling new development. However, as Rank has pointed out, it was a common gnostic belief that Adam had lost his divine nature by looking into a mirror (Rank, 67); and so here we see Adam, who has been held responsible for the separation from Eden, confronting his descendant with this very process.

### 7.2.1. The Vision Entry

However great the need for a machine apparatus in this novel, MacDonald still uses the pattern which marks his other science-fantasies. As usual, not one but two encounters are necessary before the full entry into the alternate world is made; this allows the imagination and judgement to form an image, which the memory brings back to the imagination to be fully worked upon. Anodos had looked upon a letter within the desk, then, seeing the phantasm, had, upon entering the (b) state, gone into the (c) state and awakened in front of the window with a vestige of the (b) state remaining. Not so Mr. Vane. He has an antithetical difference in looking out of the window first, seeing, as we have long since begun to expect, the straight red rays of the setting sun. MacDonald even introduces the vital water so often found on the boundary by having the light playing upon the fountain. Since the approach of night causes equilibrium to form between the internal animal vitality and the external atmosphere, then the stimuli of light playing upon a vital substance disrupts this equilibrium; this disruption causes the unusual mental state. Now he looks inward again, at his desk. There he notices the picture of an ancestor with "my eyes full of the light reflected from it" (3). This picture, instead of a letter, will be the object of a non-exciting nature which causes his hypnotic concentration and puts him in the (b) state, wherein he catches his first glimpse of the librarian. As it is a picture of the male line, the self-reflecting quality of the male narrator (to be repeated by the mirror motif) is duly stressed. MacDonald tells us that Vane was reading from the library, yet we are not told what; words may also have their cerebral, erethistic effect on Vane, especially since they come from books owned by his ancestors, which are presumably passed on in a collective memory. His continual study (for he is

supposedly on holiday) has caused a hyperaemic condition so necessary for the cerebral irritation (MacFarlane, 30). He concludes, naturally, that "my optic nerves had been momentarily affected from within." This was indeed the naturalistic explanation, yet, like Anodos, he is not satisfied by that alone. But what has happened, by the disappearance and reappearance of the manuscript, is that Mr. Vane's curiosity (and thus his erethistic memory) is focussed on the specific manuscript fragment which the librarian has taken away. The grandmother's letter had brought the feminine fairy linked with Nature; yet this scholastic fragment, as part of the library of the house, brings on a grandfather who has the characteristics of Culture (as shown by his position as librarian).

His second appearance comes during the day, when Mr. Vane has just resolved to overhaul the library, a process recalling the shifting of relationships necessary for the entry into the alternative world; Lévi-Strauss would refer to this as the "structural re-organization" (Structural Anthropology, I, 201) which occurs through playing out a myth. A conscious resolve, it differs from Anodos's unconscious desire to enter Fairyland; and hence we derive a theological difference between the states of the two men. The divine dream of Anodos arose from somnolency and contained images connected by brainular affections (the repetition of the household patterns); but Mr. Vane, who must be assumed to have the healthy exercise of his mental faculties, even if they are irritated by stress--for God, according to Henderson, took advantage of these moments before supernatural intervention took place--has these phantasms before him in the waking state, and so been given a divine vision. "In dreams," as we recall once more the words of Henderson,

there was a resuscitation of former ideas, more or less influenced by the condition of the cerebral organ: in visions, the mind was raised entirely above the influence of material impressions and former reminiscences, and had all its energies



concentrated in the intense contemplation of the supernatural objects directly presented to its view (Divine Inspiration, 159).

Therefore the images which were presented to Anodos were shifted and changed by his imagination, while yet remaining based on a pattern, itself based on the affecting, erethistic ideas; but Mr. Vanes' images occur in the seven set (and previously unknown to him) places defined by Manlove; places that change only by the acts of the people within them, and not through Mr. Vane's actions or imagination. Mr. Raven, who enters into a discourse with Mr. Vane (indicating the cultural and waking activity of logical argument), emphasises repeatedly the uselessness of action on the part of Mr. Vane; it seems that Mr. Vane would treat the events as a dream, wherein, like Anodos, he should do something; yet, being in a vision, his activity is rather useless, and his mental energies are best spent in contemplating the "symbols or hieroglyphs, the ascertained antitypes of which constitute the true meaning" of this prophetic vision (Henderson, 163). MacDonald had believed this novel to be a Monitory message from God; and to deliver this, he stayed as close as possible to the prophetic type. Thus we have an abrupt entering and withdrawal into the (c) state, brought on by the mirror boundary, for such abruptness encouraged ideas or change in the hypnotic subject (the reader).<sup>15</sup> However, the images seen are otherwise similar in both inspired dreams and inspired visions (Henderson, 420), so that we may apply the previously-derived homologues and observe the translated comparisons.

### 7.2.2. The Vision Events

The divine aspect of the symbolism is brought out by MacDonald in the fact that this work, more so even than the others, has symbols derived from the Bible.<sup>16</sup> Since the feminine Upholder in Phantastes was linked with

Nature, the work was full of natural objects; however, in this work, linked by its masculine Upholder with Culture (though paradoxically the female maintained cultural trappings--her clothes and groomed human form--while the male transformed into a creature of Nature), we find the main area of action takes place not in the countryside of Fairyland, but in the city of Bulika. MacDonald had castigated Fletcher for comparing the human mind to a city, because cultural objects were not as true as natural ones; and the fact that he uses a city here suggests that he was not primarily concerned with what could be held as the inner mind of Vane. Rather, he was concerned with man's development as a cultured species. Since the aspects of the Upholder are so important in gleaning the traits of the Fairyland opened up to the narrator, let us look closer at Mr. Raven.

He appears in the normal world as a man; on the other side of the mirror he is a raven. Later, when Vane returns to his now "uncanny" (17) house, the librarian appears as a raven in the house, so that Mr. Vane's newly acquired paradoxical state is shown. Unlike Anodos, Mr. Vane rarely leaves his house in order to enter Fairyland; if he does, it is in the paraxial region of its garden. He is unheimlich in his own home, unlike Anodos, who physically departs from his in a somnambulant trance. Now let us consider the two aspects of the Upholder, man/raven. Watho succumbed to her animal functions and gained an animal aspect; Adam, as a fallen person, has his animal aspect as well. But why the raven? One answer lies in an obscure theological treatise in the 1863 Good Words, in which two of MacDonald's poems appeared. The article, "Two Examples of the Many-Sidedness of the Bible: The First Example--The Raven,"<sup>17</sup> puts Genesis (the known source of Adam and Eve, as well as of the creation myth so evident in science-fantasy) in a scientific perspective and quotes "the old theory" about man being made and

created--there being a distinction between the two. This divided humans between being made of dust and created in spirit. Now,

Having thus paid a passing tribute to the race which stands at the head of the animal kingdom [man, of course], I will now choose one of the lower creatures for more detailed examination; and lest it should be thought that I had fixed on one peculiarly suited for my purpose, I will take the first animal that is specifically referred to in the Bible . . . The raven proves to be the animal which first fulfills the required conditions (Wilton, 791).

Wilton noted that ravens loved storms (and Mr. Raven takes Vane out into the garden during the middle of one) and that the creature was the head of its family, the corvines. Such an enantiodromian combination of the head of the highest species (man) with the head of one of the lower families (the birds, and as usual this endo-/exo-ego guide has wings) is not at all unusual for MacDonald; and to link the first named man in Genesis with the first named bird (of Noah's ark, Mr. Raven's cousin) would be logical. Next, Wilton remarked that the raven gave its name to various people and families; "'Oreb' or 'Raven,' and 'Zeeb' or 'Wolf'" was applied to two great chieftains "over whom Gideon gained so glorious a victory (Judges vii.25)" (792). This was later replaced with the name of "Leopard." The point should not be overstressed, yet the three creatures are specifically named in MacDonald's science-fantasy; the fallen Watho a wolf, the fallen Adam a raven, and the fallen Lilith a leopard. Wilton is surprised that the raven might "lead us to suppose that they were gifted with reasoning powers." Because of this, he postulated that the bird was used as a symbol for various orders of priesthood, notably by the Egyptians and North American Indians.<sup>18</sup> This should be kept in mind when Adam is revealed to be in charge of the sleeping bodies; Freud's observation that "Ravens are spirit-birds"<sup>18</sup> fits in nicely with this. As eaters of carrion, ravens are quite naturally associated with death; in fact, Wilton even goes into the



contemporary controversy about the equivalence of "Valley of the Ravens" with "Valley of the Dead Bodies."

Another interesting observation is that

The Hebrew word for "raven" is composed of the same letters as that for "evening," both derived from a common root, signifying "to mingle." Hence, when there is a "mixture" of light and darkness, the latter not having yet gained the ascendant. . . . (Wilton, 794).

Here we also find the border or paraxial region of sunset, with its various biochemical and spiritual homologues. The fallen Adam became a creature of darkness, but contained enough light in him to work his way back toward God. Wilton pointed out the shiny green colour in the raven's blackness; it might be expected that MacDonald would use this in its faery sense, yet he differs from Wilton in describing this raven's coat as being of a purplish sheen, softened by gray (10). The violet colour would indicate a higher spiritual state with its united double nature; the gray, either age or the mixture of light and darkness (or the colour that results from intense optical exposure to red or green). One more feature needs pointing out: the raven's supposed antipathy towards its young. Mr. Vane will be interested in fending for the children of Adam; Lilith, like the raven step-mother, will attempt to drive them out. Wilton compared the old Adam with the "unclean bird," but the new Adam (specifically Christ), will be a different sort of guardian for his children.

Another trait of Mr. Raven mentioned by MacDonald is his position as librarian to a former "Sir Upward." In being knighted and having a name that implies an upward movement ( $\alpha\nu\omicron\delta\omicron\varsigma$ ), Sir Upward connects through a blood relationship both Anodos (who had been knighted in Fairyland) and Mr. Vane. As the keeper of Sir Upward's and Mr. Vane's books, Adam therefore has

responsibility over the written word that affects them. This, too, may be seen as connecting Christ with this new Adam, for Christ came to deliver the Word. Anodos came to find his relationship with the redeemed knight and his ideal lady, and Vane must find his relationship with the redeemed Adam and his reformed lady. Just as the white lady had her demonic counterpart in the evil lady of the tree, Eve has her demonic counterpart in Lilith. So both pairs of relatives are fallen yet redeemed, and split into antithetical aspects. It is an interesting irony that Adam's animal self, the raven, and Lilith's animal self, the leopard, are traditional enemies, the birds and cats; so MacDonald would have pro-Godlike couples forming complementary unions while anti-Godlike couples remain antagonistic to each other. This follows the standard opposing of characteristics in the couples; and the unheimlich state of the children and young men parallels the situation of Adam and Eve, in that both were thrown out of their natural homes, the Garden. Thus, Vane returns to his house the first time in a stand of pine trees, going from the natural world back to the cultural mirror. But he has not returned to a normal consciousness: "the wide garret spaces had an *uncanny* look" (17). He attempts again to read the manuscript and finds it to be in verse; and what little he gleans affects him (as verse affected Anodos), touching his newly-awakened imagination with "spiritual sensations" (18). Thus his spiritual vision has been induced through words, and as if mesmerised, he falls asleep and wakes without fear of the garret.

Now that he is paradoxical like Anodos (uncanny in his own home), he finds it easier to enter the (b) state; by gazing into a sapphire ring (which Greville noted as belonging to MacDonald himself) he sees a black eye which belongs to the raven. This is not only a form of hypnosis (the gazing at a non-exciting object), it is also a form of self-reflection (Vane's eye mirrored by

the raven's). Thus the bird is a Shadow of Vane; as Mr. Vane observed earlier, the bird seemed to draw up its shadow into itself; and immediately upon his seeing the bird's eye, the sun is blotted by a cloud in the manner that Anodos's Shadow blocked the sun. And of course the eye and the soul were linked in MacDonald's writings.<sup>20</sup> The raven takes Mr. Vane into a "grass-patch in a nook between two portions of the rambling old house" (21); the garden, as stated earlier, was where two worlds met, and so here the green paraxial region is significant of the two places of material and spiritual meeting in Vane (the portions of his house). The extremes between the two places are shown by MacDonald in several ways. The star-sapphire (a purple or violet stone, indicating spirituality) is associated both with sun=God and the eye of Vane/Raven. It is the black colour of the fallen Adam's eye that blocks the sun. He points out "that red belongs to the worm" (24), a colour which also lies around the dark cloud in the sky which emanates from Vane's Shadow. The worm of the earth is red, for red is the extreme physical colour; the stone (itself of the earth, yet reflecting the sun) is purple, and so the two ends of the spectrum are present and juxtaposed in their extremes (the red of the earth being in the sky and the violet of the heavens being in the stone). As MacDonald thought that man was not complete until extremes met within him, then the outer condition witnessed by Mr. Vane must have some correspondence and connection with his inner condition. Black, the colour of Shadow, death, and lack of God, is present as well, both in the raven's eyes=soul and outer coat. MacDonald also contrasts Earth, one of the inner planets, with Uranus; which before Neptune and Pluto's discovery was considered to be the outermost planet (and which also suggested sky or heaven with its Greek name). Closer to sun=God, Earth was more advanced than Uranus, which according to Mr. Raven contained burrowing creatures



similar to ancient Earth species of the past: "a hairy elephant"--obviously a mammoth--and "a deinotherium" (22). Note that the creatures burrow like the worms, who are on their way up the evolutionary scale with the help of the new Adam, Mr. Raven. He admits his fright over the dry-bog-serpent (which not only alludes to Genesis, but also to the dry condition of Bulika before Lilith repents). Instead of eating the worms (as a normal bird would), he tosses them up to become winged creatures, the butterflies. The presence of wings alone would be a clue to this spiritual transformation of the worms turned aëranths (cooking and eating being similar), but let MacDonald speak for his own metaphor:

I told the people that in Greek there was one word for the soul and for a butterfly--*Psyche*; that I thought as the light on the rain made the natural symbol of mercy--the rainbow, so the butterfly was the type in nature, and made to the end, amongst other ends, of being such a type--of the resurrection of the human body. . . .<sup>21</sup>

Flying in MacDonald's works refers to a higher spiritual state (in an interesting contrast with Freud's sexual illusion of that activity in dreaming), and so the raven's work as sexton, a keeper and cleaner of a church, is to help creatures to rise higher as he is helping Mr. Vane to rise. Thus the one responsible for the Fall of man is doing the opposite in atonement. MacDonald goes into some sarcastic remarks about the clergy here, of which not the least is the fact that the sexton is doing the work of the clergyman.

Mr. Vane is at last in "the region of the seven dimensions" (25) and it must be no coincidence that the colour code based on seven is used so extensively in this chapter. He struggles with the idea of this interblending, wherein two objects on distinct sides of the green border occupy the same space paraxially. In this, there is the expected reversal between the two

novels: Anodos went into the green to find his home becoming a forest, yet here Vane enters a forest where his home should be. Both men have "the rare advantage of knowing two worlds" (28). But by having Mr. Raven as his guide Mr. Vane seems to have an added advantage over Anodos; reading put Anodos into various psychical states, but the raven, whose words affect Vane, has given up such reading after having been a "bookworm" (the linking with the worm, of course, places this as a lower creature). He too has developed wings and is now literally rising like a bird. This is because the source of the affecting words concerned MacDonald; exterior words from exterior written sources could have either a good or evil effect, but the voiced words of an inner, God-directed conscience (as the sexton/Raven/new Adam seems to be) would be just as powerful and more likely to do good instead of evil. The reason of the choice of Adam is plain: as MacDonald argued in Donal Grant, it was extremely important that the man or woman modified with their own will the faults of those that went before them; these faults they had also inherited from Adam just like any close ancestor. So Adam does this reformation in atonement for his own past sin which has gone down through the generations. His duty is clear:

Only in proportion as a man is saved, will he do the work of the world aright--the whole design of which is to rear a beautiful blessed family (Donal Grant, II, 261; 246).

Mr. Raven, as a common father to Anodos, Mr. Vane, and any other character in MacDonald (except, notably, Lilith herself and Eve), works, in his newly reformed way, toward their redemption. Anodos and Vane must likewise copy Adam in caring for their own families: Anodos as the great-grandfather of Mr. Vane (if the association with Sir Upward implies this) and Mr. Vane himself, who will feel the responsibility for Lona and the children (who are offspring of Adam and

Lilith and Eve, and so are related, however distantly, to himself). If he fails in this or is considered to be presumptuous, it is because they are not really his own direct descendants--for he should, as Voltaire suggested in Candide, attend his own garden first. God, of course, was the ultimate father figure, and the new Adam and Vane display in lesser degrees the need to take care of the whole family. And since Vane and MacDonald are linked so closely by similarities, MacDonald was probably expressing here his own frustrations at doing this task.

We have seen in Phantastes how a house can become in varying degrees a cottage, tower, church, etc., so when Mr. Vane approaches Mr. Raven's church and cemetery he sees, because of his lesser correspondence to Mr. Raven, merely a cottage. He begins to understand, however, how large a concept this household may cover. Again the raven is conducting a logical argument (a ψυχαγωγία) with Vane, emphasising our narrator's vanity (the word "vain" is strewn throughout the work) and tendency to point in all directions without focus (the pun on weathervane). Here the conjecture of Mr. Raven assuming his bird-like nature from the first-named bird of the Bible is upheld by the raven's reference to his cousin in Paradise, the raven who did not return to Noah. By being in Paradise, the cousin has obviously been forgiven for any sins; likewise, Mr. Raven's/Adam's sin has been or is being forgiven by his redemptive work. As his sin brought death into the world, it is only logical that his redemption is through taking care of the resultant dead while bringing life back. He has thus been given the task of *faire chliadh*, the "watching of the dead" of Scottish Highland belief. Norman Macleod mentions this in the 1863 Good Words (which also had the article on the raven). As he described it,



In many parts of the Highlands it is believed to this day, that the last person buried has to perform the duty of sentinel over the churchyard, and that to him the guardianship of the spirits of those buried before is in some degree committed. This post he must occupy until a new tenant of the tomb releases him.<sup>22</sup>

MacDonald, as usual, has made significant changes: Adam has yet to be released from his task and will not until the last person has gone to sleep (i.e. died). As the sermon for Simpson stated, death in Jesus (the new Adam) was not death as it was sleep (which the raven urges upon Mr. Vane). Also, in a reversal of order, Adam was one of the first to die and not the last. MacDonald is perhaps playing on the idea of the reformed Adam, Christ--in this capacity, Christ (whose death brought life) would be the last one to have truly died. Even Eve has eyes with "life in them for a nation. . . ." (35). They are also black like her husband's, a portent of death (judging from Nycteris's association); but it is a good death, as Mr. Vane remarks that her eyes must have come direct from out of God's own eyes. By way of contrast, Adam in his human form has pale blue eyes, a more spiritual colour (which, according to Liddell-Scott, was a colour associated with ἄηρ, as was grey or cloudy--the raven's coat had grey, and the stone in which his eye was reflected was cloudy).

We saw where in the fairy tales the Opposer or Upholder could be split; in Phantastes the grandmother has varying aspects, both good and ill, and in Lilith there is the grandest mother of all, Eve, who has a split aspect: the evil counterpart of Lilith herself. Watho had bisexual characteristics, and the couple of Adam and Eve go along with this. Eve, in fact, shares many of the traits of the white lady in Phantastes; she is seen as "moveless like a statue" (37) and behind a coffin door, and white is used constantly in reference to her. This splitting of aspects prompts Mr. Raven's remarks that

Everyone, as you ought to know, has a beast-self and a bird-self, and a stupid fish-self, aye, and a creeping serpent-self too--which it takes a great deal of crushing to kill! In truth he has also a tree-self and a crystal-self, and I don't know how many other selves more--all to get into harmony. You can tell what sort a man is by his creature that comes oftenest to the front.<sup>23</sup>

This is a virtual catalogue of endo- and exo-egos from the science-fantasy that we have covered: Watho had a beast-self, the aëranths had a combined fish and bird self, and the tree-selves of Anodos abounded. Within the dreamer who confronted his inner self lay the ability to deal with these aspects; and this personal responsibility is at the core of Lilith, as MacDonald believed that this message from God was intended to remind the person freed from the damnation of original sin that he or she still had to use their will to stop the former faults from resurfacing.

And this is where theories of mesmerism come up again: in God's hands or the new Adam's the dreamer would be passively under their beneficent influence; but under the influence of the dreamer's ego (exhibited by the Shadows which sprang from it), or from an external, evil influence, the will had to be actively placed against such a bad tendency. Adam treats Mr. Vane as any hypnotist would treat his subject: "His eyes seem to say, 'Will you not trust me?' I returned his gaze, and answered, 'I will.'" (39). The subject could only be influenced if he trusted the hypnotist and aligned his will to follow. Mr. Raven further explains that sleep "must be given and accepted" (38) and that "no man anywhere ever wakes of himself" (39). That is, the subject is taken into and brought out of the induced trance by the inducer. For those like Lilith who reacted against God's will by going against the objects which were of God's making (Nature), or even states of consciousness that were granted (and death seems to have its part in this), there would be punishment

proceeding from their antagonism.

Since the intermediary of God, Adam/Raven, has been redeemed and is thus working according to Godlike Nature, Mr. Vane should follow him and fall under the sleep of death--in other words, he should surrender his own ego. Led through the vaults of Mr. Raven, Mr. Vane sees the other dead (who are yet sleeping in Christ); here the man with the dark beard, his wife and their children bear a strong resemblance to MacDonald and his family, who stand before the reader as examples to be followed. Mr. Raven's words remind Mr. Vane of his anomalous position: the people here seem dead, but are "just begun to come alive and die" (44). Mr. Vane, yet alive, is in a place where he has been asked to join the dead; that he is not dead demonstrates his own paradox, as he cannot totally inhabit the alternate world where the dead are above ground until he does die. Yet his ego strongly resists this (naturally enough); he refuses to do what he has been asked to do, and so instead of breaking a prohibition like Anodos, he refuses to do what he has been asked. Both were deemed disobedience by MacDonald. Mr. Vane cannot be allowed to continue as a paradox; his living brings death within the chamber (recalling Adam's original sin) and so he must be expelled too, returning to his living world, the library. Only in the seemingly heimlich and comfortable world does he readily fall asleep.

Now MacDonald does an amazing literary trick: Vane, who has been made anomalous from his starting state of consciousness, may now copy the original starting position of Anodos. He wakes to see the sun's lower rays in the east, albeit still reflected in the mirror--differences between the heroes are maintained just as they have been kept between the couples. Like Anodos, Vane finds a relative's writing in a drawer, though it comes from the male line



instead of the female. The previous male ancestors have stumbled onto Mr. Raven's world in the same way, with the notable exception of Sir Upward (who may be Anodos or the knight). He has been different in this respect: he taught the librarian the way out, which differs from Mr. Raven, who teaches the men the way in. In other words, Adam has been shown or has righted his original sin by or through a human ancestor. Adam is also librarian to this ancestor, a servitor, co-existing with him at a time when printing does not exist, but manuscripts do. Sir Upward is human, being a descendant of Adam, yet at the same time has become Christlike in nature by his act of selflessness (which is reflected in his knighthood). Christ historically existed between Adam and the medieval Sir Upward, and it was through His act of selflessness that mankind could go back to an ancestral nature still within and affect a change, teaching the original ancestor the *"certain relation of modes which I should never have discovered of myself, and could hardly have learned from someone else"* (50). The "dooriness" of the revealed mirror (from which Adam lost his divinity by gazing--the self-reflection causing the loss) now opens outward instead of inward (thus stopping self-reflection), and furthermore relies on light, which is inevitably consistent with the light=God equation.

Confronted with the testimony of his father, as well as his example (for he followed the redeemed Adam), Vane determines to return to the mirror which must be properly aligned with the light in order to allow him access. He sees, perhaps by memory, "the shapes of his former vision" (56)--and vision is the word used constantly here, not dream--which are seemingly ruffled by a faint breeze. This brings back associations with the πνεῦμα, which itself was anciently associated with divine inspiration; and now "suspecting polarisation as the thing required, I shifted and shifted the mirrors, changing their relation, until at last, in a great degree . . . by chance, things came right between them.

. . .” That he recognizes in part this revealed country demonstrates the unheimlich quality of the reversed world. Here he is helped again by Mr. Raven, who gives him the familiar endo- /exo-ego guide, a psychopomp which is something again like the fire-fly of Nycteris; MacDonald cannot continue without a digression about these creatures, again expressing frustration that he cannot tell the reader precisely what he means by them--this is highlighted by the fact that the bird/butterfly or fire-fly turns into a dead book when touched.<sup>25</sup> Its main function as a living creature is to lead the person toward light=God, whereby the light, like the moon over the phantasmic heath, keeps other self-generated and deluding or distracting visions away.

During his journey across the heath, which mimics Anodos's in necessitating forward movement, a woman with a dark spot is revealed to Vane; she falls apart into serpents, recalling the Genesis association of Eve and the serpent. MacDonald, who had viewed women as having uplifting moral qualities, had to deal here with the fallen Eve, for his own outlook was the reverse of the Biblical view. We have seen where MacDonald used the concept of a bisexual God reflected in the couples of the tale, so there are found here good and bad interior aspects of Vane which are reflected outwardly in two sexes of Adam and Eve with their good and bad traits. As stated previously, the good female Upholder in Phantastes resulted in emphasis on the bad male trait, so it is only logical that the good male Upholder in this novel results in emphasis on the bad female trait within the dreamer or visionary. Lilith is Eve's evil counterpart; Adam's is only hinted at by MacDonald as the Shadow who holds Lilith.<sup>24</sup> Of course, each novel had both good and bad characters of both sexes, yet the central emphasis still lies on this antithetical balance in light of the sex of the Upholder.



When the moon reveals a ghostly battle to Vane, he perceives how the men are led on by "a woman moving at her will" (72) above the fray; her dead eyes and dark spot match her with the woman of the previous night. Thus is she opposed to Mr. Raven's wife, Eve: the dead eyes against the life-giving ones, and a blotch set against purity and whiteness. It is this will of the woman which causes her evil, a familiar concept in MacDonald's writings. In righting events before the Fall of man, caused by woman and man going against God's will with their own, there is by necessity a return to this time; and in Lilith, where men and woman of many generations interblend together in some collective present, the dead with the living, we find the unredeemed Eve matched against the redeemed one. What is interesting is that this post-Eden has travelled along historically, the city of Bulika representing the cultural advancements of mankind, rotten from within because of its still unredeemed status. Eden itself is represented as it would appear after the fall; the Genesis account claimed that it had four streams which nourished the land, but here they are dry (being the dry stream beds which Vane has crossed). But MacDonald, confident that redemption would come, allows the sound of water to be close by. However, both men and women still carried the bad effects of the fall; Eve was cursed to bear children (who will be the downfall of Lilith) and Adam cursed to till the barren soil (wherein Mr. Raven grubs for worms).

With this in mind, we come to the little people, the children of Adam and Eve and Lilith. So far, this later novel has been much more episodic than Phantastes, for at least the first novel had each episode based on the one previous, which itself came from the beginning circumstances. Lilith, instead of comparing like episodes from a beginning circumstance based on memory (as a dream would do), demonstrates its visionary character by allowing Vane to compare various scenes and landscapes which are placed before him (and



which he is not allowed to change). The seven set places named by Manlove, of which the home of both the children and the giants are included, may thus be treated like the episodes, by comparing the characteristics of each: little children against giants, for example, or the Evil Wood against the evil city. Mr. Vane, like Adam, eats the fruit and herbs of the ground in both the homes of the children and giants, but in the land of children he gleans them effortlessly; in the land of the giants he is forced to till the soil for them. So there is clearly a pre- and post-fall situation. Genesis 6:4 stated that giants existed in those early days, and so the innocence of the children (who are unaware of sexual propagation) is set against the giants (or adults) which they are to become. Popular legend has associated the Fall with an apple, the fruit of the knowledge of good and evil, and what differentiates the good and bad, the child and giant, is the like or dislike of an apple. A child may grow into a giant; they are "their firsters" (86) as Lona says. So MacDonald could condense here several Biblical allusions: only a child may enter the kingdom of heaven, and according to Matthew 18:3-8, to be worthy of heaven one should receive children as Jesus did, so that Lilith (who, contrarily, eats children<sup>26</sup>) must suffer the injunction of Matthew 18:8 and have her hand cut off. Given Mr. Vane's close resemblance to MacDonald, there are also autobiographical elements, especially in the desire to help the children grow, a goal of the Märchen; and moreover we can see here something of his ambivalence about this effort. What Vane claims to be is a good giant, yet he is still fighting against the good influence of Mr. Raven and so is actually hypocritical and thus ineffectual. Like the reader, he must merely watch the visionary events unfold before him and not put in any vain effort of his own. Greville wrote in his biography that Lilith was meant to correct what MacDonald considered to be a misreading of his previous works (Greville, 552), so that the novel is in itself an atonement for

attempting spiritual growth in his readers, an attempt that apparently backfired. Like Anodos, Vane and his author counterpart could only forge ahead and hope to accomplish something eventually.

And again like Anodos, Vane comes to a woman's cottage, the home of Mara. MacDonald arouses the fear of the careful reader of Phantastes here: the woman carries a lamp and does not reveal her eyes at first, which compares her with the ogress and evil tree-woman. The fear is perhaps justified for the unrepentant, but Mara is revealed to have neutral grey eyes instead of red ones, eyes that weep with hope. This Lady of Sorrow whose name recalls the Latin word for sea has been given a description redolent of water imagery, her tears and "her white garments [which] lay like foamy waves at her feet" (108). This fits a land where water brings growth and increasing faith; also, of course, the image of Mary is invoked. Mara tells how her counterpart, Lilith, the other cat-woman (for Mara directs the large white animal-self cat for the cause of good) has captured all the water in the land of Bulika as punishment for the serpent's murder and has placed the water in an egg (recalling the Gaelic myth about the serpent's egg which MacDonald had used in The Light Princess). It seems from this that Lilith, who was a demon in Hebraic legend, contains a much more spiritual character (even if it is warped) than the mortal Eve; therefore MacDonald must place a much more spiritual and good counterpart against her, a place which Mara fulfills. Yet both women are just higher or lower aspects of the female. MacDonald mentions how the cat-woman of Lilith serves the Prince of the Power of the Air (another rare mention of Satan in MacDonald's works) and also has Mara repeat the sermon about a person's name as written on the white stone; her house of repentance seems some sort of half-way home, befitting the function of Mary in Catholic theology as an intercessor.



As Mr. Vane continues he observes the process that was found in Phantastes: "That which is within a man, not that which lies beyond his vision, is the main factor in what is about to befall him: the operation upon him is the event" (110). Anodos and Vane have conjured up from within (in the case of Anodos) or have been given (in the case of Vane) the images that lie before them in the dream world, giving the tone and shape of the events from their spiritual nature. It is the isolation of the desert and wood that brings back to Vane self-reflection and which causes him to be aware of his social character, long disowned by the scholar within him that disdained live company and preferred the book and pen. MacDonald too may be seen as considering mankind as a whole in this novel, for we have here the rare occasion of both children and adults and men and women occupying a central place in a city instead of a wood. There is a much greater concern with society than with the individual in this novel; therefore MacDonald places several of the episodes within the context of social relations. Vane enters a house that is confused with Nature and after the red sunset he sees the dance of skeletons; in the topsy-turvy world of Fairyland he is not sure whether he is a body and they are forms or whether the reverse is true; whether he appears dead to them as they appear to him. This seems to be a repeat of the mirror-warped village in Phantastes, at least as far as its concern with solipsism goes. And here the visionary character of the dream is shown, for Vane witnesses the unredeemed Lilith confronting the skeletons; in her apparent wholeness she defies their death, but her lesson is Vane's; she is not immune to their fate. By their very animation, the skeletons show that there is life beyond the grave, and as in the passage from Hamlet, the quality of the life beforehand will affect the quality of death. This is the lesson of the bickering couple as well. And at this time Mr. Raven reappears to add to the message: there is hope for growth in death as



well as in life, and the couple who are dead in a living hell may grow through love to transcend their former state in life. This redemption beyond the grave is MacDonald's former heretical thought finding one last pleading form.

So it is that Mr. Vane's refusal to lie down with the dead, which would allow for his further growth, produces the evil to come that is good for him; as an expression or even an equivalent of vitality, the inner organising principle, the will not only causes an internal arrangement but an external one as well, which shape the events outside the dreamer. It is growth through the skin, since it will not come through the eyes and ears. Upon finding Lilith's sleeping form, he does the very act in which is engaged in fighting: instead of letting her sleep, as he himself should have slept, he proceeds to wake her up. Her hand is clenched, for she has not yet loosened it as the Biblical injunction demanded.<sup>27</sup> Water is the means by which he revives her (as the main substance of vitality, this is proper), though there is the paradoxical fact that water has been the means by which she was put to sleep (which can be explained by Lilith's own deliberate antagonism to the Nature which represents God's will). Vane's own contrariness is shown by the fact that he who has wanted to bring water to the children actually gives it to their worst enemy. He recognises this ironic action, even if he reads it wrongly: "Had I fled from the beautiful sleepers, I thought, each on her 'dim, straight' silver couch, to lie alone with such a bedfellow!" (133). So sexual awareness again indicates the difference between the children and the bad giants. MacDonald brings up Vane's similarity to the fallen Adam in this, for both fell for the same demon lover; furthermore, as Vane watches a progression of animals pass by, from snake to elephant (all the creatures named by the first couple), he compares himself to Adam waiting for Eve's awakening. He even counts Lilith's ribs. Man's loneliness as an animal (which MacDonald highlighted by having Adam

as a raven, a notoriously solitary bird) needs a feminine counterpart for the classic MacDonald balance between the sexes which delivers the individual from being caught up in the self. What plagues Vane most is that, for a descendant of someone who has eaten of the tree of the knowledge of good and evil, he cannot yet fully discriminate between the two. In other words, he does not make use of the knowledge of good and evil which the fruit gave to him. He does know enough to fashion clothes for Lilith, but not enough to comprehend her entire character, even when bites appear on his hand while Lilith grows fatter on his blood (so that Vane's hand suffers just as Lilith's will). The shape of the bite, the delta, is of course the traditional symbol for the female.

Lilith, evil as her dark eyes (the colour of Adam's unredeemed animal self) suggest, does not appreciate the care that Mr. Vane gives her; she lies about a white leech (choosing a colour apposite to her nature) and resents not only her resurrection but her bath in the cleansing waters. Thus, her antagonistic will has put her at variance with the object of God's nature which would revitalise her. Like Vane, she demonstrates her own vanity by the attention she gives to her black hair and through her temperament. And again the will has caused this: Lilith points out to Mr. Vane that "You will not be spared" (149) and tells him to take the consequences of his willful behaviour; even after she bites him again, he reiterates that "I will!" (151) still follow her. MacDonald always had a weakness for punning: after Lilith transforms herself into its the beast form (a leopardess with spots) he emphasises "spot" in order to link the creature to the woman with the blotch. This occurs twice in one paragraph: the white creature (Mara's) heads "straight for the spot where the lady had fallen" (152) and is soon far beyond "the spot I made for."

To further highlight her evil animal nature, MacDonald makes her the killer of babies; Vane's desire to help the children is contrasted with Lilith's desire to harm them. She is foiled in this attempt by a mother--perhaps Mara's white leopardess in human form--who pounds the spotted cat's paw with a stone, which is a punishment through the skin for Lilith's grasping hand in animal form, made to release what it holds. The ensuing flow of blood (which Mr. Vane suspects is his own) leads him to Bulika, where the flood stops in accordance with Mara's tale about the egg. This stream is the reverse of Anodos's stream, water to blood, but as an opposite it fulfills the same antithetical function (in this case, the guiding of Vane and as symbols of vitality). Anodos's stream flowed out of the desert; Vane's into the wasteland. And so, consistent with its name and having many parallels to Gwyntystorm in The Princess and Curdie, Bulika demonstrates to Vane the corruption of a city under the hold of self-willed vanity. Here the social reformer in MacDonald makes a statement reflecting the cities of his own day; poverty is an offense, and "Deformity and sickness was taxed; and no legislation of their princess was more heartily approved of than what tended to make poverty subserve wealth" (162). The citizens have become like the giants, and Mr. Vane's observation of the man-Shadow who is followed by the white leopardess demonstrates the unnatural reversal of the town which is ruled by vanity instead of meekness, as the beast-self seems brighter and purer than the man-self Shadow. So, in the same manner as Anodos's Shadow, Lilith in effect reverses the town's fortune by her presence; and like Watho, this unnatural reversal may only be eliminated by removing the causative factor.

The empty moat surrounding the castle underscores its perversion and lack of water; and within, Mr. Vane, accompanied by the good beast, like Curdie with Lina, makes his way to Lilith and is tempted like Adam by Eve. Mr.



Raven's warning about not trusting an evil person twice holds good and so Mr. Vane sees through her evil, if only for the moment. The little people (an oblique reference to fairies?) in Lilith's eyes are savage and evil (a reversal of morality consistent with her nature), and Mara's magic, working through her totem, water, is revealed to be the force that stopped Lilith and made her unconscious. A common theme of Scottish folklore has been used here, in that streams act as magical boundaries against supernatural evil. Lilith's crossing, like that of the children in Cross Purposes, renders her unconscious. She is much affected by its cold: which Mr. Vane, again demonstrating Lilith's reversal, finds warm. Notice that Mara has a good effect over the water, while Lilith has a bad effect which Mr. Vane notices. Yet despite these evil premonitions his vanity betrays him again, only being stopped by the white beast's roar, and then by Adam's reappearance. Here MacDonald's much-used representation of a room as the inside of the mind allows Mr. Vane to walk within Lilith's dark thoughts; but even after seeing its darkness, her power still has hold over him, as the fallen Eve's had over Adam. And from this Genesis account MacDonald expands the tale of the tree in the Garden and Mr. Vane literally re-enacts Adam's fall by climbing the tree for Lilith, even to the point of mentioning the hurt of a snake. His punishment is like the people's of Noah's time, a drowning (with water again appearing in a cleansing function), though he does not die, but falls instead back into the garden of his own home, a return to his own personal garden in contradistinction to the expulsion of Genesis.

With Mr. Raven there to discuss the adventure, Mr. Vane (having gone from a (c) to a (b) state) is given the chance to consciously reflect over the meaning of the visions which he has been given. And again the influence of words comes into play, for a book is produced by Raven which is half in his world (the spiritual) and half in Vane's (the material). It thus links both with the

useful connection between physics and metaphysics. Yet though he reads for Vane (as the grandmother read to Anodos), the words are intended instead for Lilith, so that the antithetical differences between the sexes are kept (the first novel has a female reading to a male, and the second a male reading to a female). But although the words affect Lilith bodily (in alignment with the effect of John Smith's words), causing pain and changes of shape, she does not put her feelings in alignment with the words as Adela, and so does not repent. Yet Mr. Vane at last sees Mr. Raven for who he is and learns that the difference between Eve and Lilith is that the former has repented while the second one has not. As Ecclesiastes 1:2-14 and numerous other Biblical passages stated, all is vanity, and Lilith, like Vane, still has the vain hope for self-willed eternal life. Prophecy (and the fact that MacDonald has taken various aspects from the prophetic books of the Old Testament shows that he hoped his written vision would be like this) states that Lilith's daughter Lona--who as the daughter of the most sinful woman turns out to be the most blessed child--will be Lilith's destroyer. She has as usual reversed the true situation in her mind, for this daughter will lead her to the very eternal life that she seeks, by taking away her self-vanity. So Lilith has set out to destroy the one means by which she will be saved. And to that end she uses Vane's weakness, for as Adam says, her three dimensional body is dead and she is a spiritual canker that acts through Vane's physical body. So the association of the feminine with the spirit and the masculine with the physical holds; Phantastes had the bad physical acting upon the spiritual, and Lilith the bad spiritual acting upon the physical.

Adam, however, has power over both worlds, which emphasises his Christ-like combination of the two, and so can trap her in the physical world where she has a reduced power, turning her into a housecat instead of a



leopard. She escapes through the mirror which has been aligned by Adam, who warns Vane that she is not to follow her path: the reversal of evil is good. Yet, as Mara predicted, Mr. Vane does not willingly take his second chance to sleep/die, continuing to follow Lilith's vain example of willfully avoiding sleep in Christ. This time greed has its play as well, shown by Vane's desire for Adam's horse, and he is returned to labour in the field of the giants.

So it is ironic that he who would save the children is in fact saved by them. These are no children of the three physical dimensions, nor are their tiny beasts; they inhabit the spiritual world. The Little Ones, or "Lovers," an ironic name considering their lack of sexual advancement, domesticate the animals by love of a Platonic kind--for Isaiah 11:6 says that the beasts would follow the redeemed man and woman. This goes down the hierarchy until even Sister Serpent (note the feminine gender) is reached. As in the tale of The Golden Key, a backward movement is made toward the original sin and its perpetrator, thereby reversing its effect. They thus become the Christian army which seekers after the Millenium were hoping would arise, ready to turn earthly cities into the cities of God. The prophecy about Jesus, son of woman and God, has a parallel in the prophecy of Lilith's undoing by her child: Lona, who, in a skillful reversal, is the daughter of a man, Adam, and a spiritual woman, the demon Lilith. Lona will give her life just as Jesus did. The army she leads consists of the natural world, the pure children and the creatures of the forest, against the cultured sinfulness of the city. Significantly, MacDonald again chooses bows and arrows as the weapons, tools of the tribes close to Nature. Yet the main hope of this innocent little army is that the city will yield by natural inclinations, namely maternal love for the children. As if to emphasise their innocence, MacDonald has the little ones clean their own home, a common MacDonald theme, by ridding the valley of the bad giants. So



again the comparison with Gwyntystorm and the army of unusual beasts which cleans the rotten city is maintained. The one sour note rests with Vane; he is conscious of his disobedience and sees in his own thoughts (the selling of gems between the two worlds, his ambition to sit on the throne with Lona) his own fallen state as contrasted with the children's innocence. When the army enters Bulika, frightened by its man-made hell, their hope appears vain itself: the mothers betray their own children like Lilith has betrayed her own, and so a little one is killed. In line with MacDonald's view of death being good and punishment being justified, the little one was a potential giant who was growing inwardly corrupt. So failing in the first onslaught, the little ones sleep in the midst of the city, with Vane characteristically keeping awake, just as he kept awake in the house of Adam; he even attempts to corrupt the others by keeping some of them awake for guard duty. He cannot yet comprehend total innocence and so mistrusts (however rightfully) their lack of preparedness.

Lilith does not sleep herself, of course. In a scene straight from Snow White she stands vainly before a mirror, beholding her sunlit image. Lilith's pre-occupation with consciousness as opposed to unconsciousness comes to the fore here:

For she must think! Now what she called thinking required a clear consciousness of herself, not as she was, but as she chose to believe herself; and to aid her in the realisation of this consciousness, she had suspended a little way from and above her, itself invisible in the darkness of the hall, a mirror to receive the full sunlight reflected from her person. For the resulting vision of herself in the splendour of her beauty, she sat waiting for the meridional sun (254).

Lilith, before her version of Mr. Vane's mirror, situated in the north focus of the ellipse, awaits the "meridional sun"; that is, the noon-day sun, and may also refer, by the meaning of meriodonal, to a southern exposure: however, her

normal reversal makes her own mirror face northward. As things are reversed in Fairyland--making Lilith like Vane and Anodos a paradox--then it would be the midnight sun which brings her to a peak, appropriately enough for a creature of faerie who is a witch; her ugliness is made cosmetic by an opposing sun. What her outer eye sees is contrasted with what her inner eye ignores: the Shadow is overlooked by her "self-occupied" gaze, the same gaze in the mirror that lost Adam his divine nature. Without this false light she is in darkness (the sunlight of the real world), and without her overpowering will the noon-day sun, when it returns, shows her real self, complete with blotches. The Shadow, of false nature, slinks away. In due correspondence, Mr. Vane is also betrayed by Lilith, who has herself been betrayed by the male Shadow. And in sympathetic reaction, Lilith's beast-self, the spotted leopardess, falls motionless as Lilith stands before her approaching daughter.

Lona recognises her mother without prompting and sacrifices herself as she said she would, her selflessness in contrast with her mother's selfishness. This would make the prophecy seem reversed since the child was killed by the mother; so must Jesus's death have seemed to the Jews who expected their new leader to triumph. The Hebraic allusions demonstrate MacDonald's intention of showing a prophecy fulfilled in the Christ-like Lona; for she is a mother-queen as set against Jesus's role as father-king, the antithetical difference highlighting their actual similarity. MacDonald also gives a discourse on their opposite, the Shadow; while all of the Shadows before have been linked with people counterparts, for MacDonald saw the self as the centre of evil; this particular one, the male counterpart of Lilith, is the closest he ever came to having an anthropomorphised Satan. This Shadow, in true character which is false, affects the children through their inner selves--which, making the requisite reversal, would be their outer, physical selves, the material



realm of the Devil. The boy Odu fights him off, kicking his legs in response to the Shadow's force; this quite plainly reflects MacDonald's belief in punishment through the skin, delivered here externally in response to the internal influence. Mr. Vane illustrates this point further when he carries the princess to Mara's house, whom the children fear, for he argues: "--A friend is one who gives us what we need, and the princess is sorely in need of a terrible scratching" (270). Mr. Vane is himself punished for his third disobedience by the death of Lona, the evil that is good for him. He carries her to the House of Bitterness which is Mara's, wherein the lady waits "--and not in vain!" (271). The exact nature of this house is unclear, seeming at times to be a house of death (which Lilith has avoided, as well as Mr. Vane, who was not referred to as dead by Raven until after he had spent a night here) or a type of limbo or prison (with its bread and water) where the unrepentant have the added chance of escaping damnation.

Here the children sleep too and report three things in the night: wind, water, and cats. After his own three transgressions, Mr. Vane in due correspondence: 1) saw the visions in the wind, 2) was doused with water on the tree, and 3) was attacked by cats. Lilith too undergoes these three punishments for her vanity. MacDonald may have been referring to Ecclesiastes (another book of the Old Testament), particularly the sixth chapter that lists several vanities and the seventh, verse two, which states: "It is better to go to the house of mourning, than to go to the house of feasting; for that is the end of all men; and the living will lay it to his heart." The previous verse about "the day of death" being more precious than "the day of one's birth" or wakening would be in step with MacDonald's beliefs. And the lesson of Mara's death may be seen in 7:15--"All things have I seen in the days of my vanity: there is a just man that perisheth in his righteousness, and there is a wicked



man that prolongeth his life in his wickedness." Lilith, as well as Vane, tries to prolong her life by refusing the new Adam's sleep. And because Lilith has prolonged her life and wickedness beyond its time, she has turned into one of the walking dead, a vampire. Mara reveals her true state to her, which Mr. Vane knows as "*Life in Death*" (285). He too has resisted death, and can be more aware of Lilith's torment than the others.

So the entire party, with the defeated Lilith, heads for Adam's house, passing through the beasts which only the fallen may see. Led to the room of Death, the most perfect of the party, namely the children, fall asleep first (in contradiction to earthly affairs, where parents generally die first), while the most imperfect (and Vane stands out here) go to sleep last. This recalls the innocence and experience conjunction noted by Rabkin; also, it follows the pattern of the Oldest and wisest Man of The Golden Key being younger in appearance. Lilith herself cannot--or more to the point, will not--sleep, matching Vane in this; she admits though that she has struggled in vain, a partial recognising of her sin. Because she still cannot open her hand as the Biblical injunction holds, MacDonald's rather drastic solution involves using punishment through the skin by the sword, and not just any sword, but apparently the flaming sword that guarded the prohibited Garden of Eden. Adam has its possession now, his redemption re-opening the garden. The vision here has all the elements of redemption, righting the original sin by using the fallen barrier as the very means through which the garden is returned.

As Mr. Vane's vanity parallels Lilith's, so must he (who has denied the will of God three times, as did Peter) undergo trial; not in the House of Mourning, but in the wasteland where he may at last bring water to the

children. His temptations number three in parallel with Lilith's three revelations. His work, by the use of the spade, a gardener's tool, becomes the work of Adam; the hand of Lilith is planted and that which has sucked up water disgorges its contents. A glimpse may be had here of MacDonald laying his chosen task of bringing water to the children to rest at last; the greybeard that Vane passes is left in the hands of Mara because Vane has given up even trying.

### 7.2.3. The Vision and Dream Return

In the House of Death he arrives to find himself alone. Like the raven, he is solitary. Lona comes to him sleepwalking, a backward referral to the main state of Phantastes; he is in her dream and exercises a controlling link with her. So with the closing chapters of Lilith (which must be said to drag on overlong), MacDonald has returned to many of the themes which marked his earlier works. Eve, the mother of mothers, sings to him the same song that the child with the broken globe sang to Anodos (and as dream-states have their own memory, Vane must have changed from the visionary to the dream state); women exert the same influence over both men, for "Men are not coming home fast; women are coming faster" (317) as Adam explains. This leaves the possibility that Lilith will awake before the Shadow; the Fall has been reversed, and women now save instead of tempt. With this lesson in mind, Vane, already as "in a dream," sleeps and confronts his developing dreams. As he grows "continuously less conscious of myself" (319) he thus departs from the type of Lilith, who gazes at herself. Time dissolves, he reverts to Adam, and then he reprogresses through cycle after cycle, forward to his former self, the Mr. Vane standing in front of the mesmerising mirror in the garret of his own house. During this forward movement in the seven

dimensions he has "ten senses" (320), double the normal number; the worlds of the outer and inner have a set of senses each, which combine in Fairyland.<sup>28</sup> He atones for his previous sins and walks across the four stream beds of Eden; like Anodos and himself at the beginning of the novels, "My pilgrimage was begun" (323). And at the new beginning, in the restored Eden, he meets the new Adam who points out his paradox: unable to distinguish the dreams within the dreams and the true from the false. This takes us back to Müller and the inability to distinguish inner and outer, but there happens to be a way out according to MacDonald, who has the new Adam act as a mesmerist: "You are not to blame that you cannot. And because even in a dream you believe me, I will help you" (324). Mr. Vane feels the hand of Lona because a mesmerised person would believe the mesmerist's suggestion, all the time "aware of nothing--but the voice of Adam" (326). MacDonald may only promise through the new Adam that the day would arrive when the phantasms of life could be seen in their true light; he could not promise it directly. And here Mr. Vane does an unusual thing; though Adam has told him long before that people are wakened out of dreams and not by themselves, we find Vane attempting to do so through a common dream event, the sensation of falling (with all its references to the Genesis account). This sudden waking seems the final one, for all the magic is gone and he is resting in the mundane world. If Adam was the mesmerist, however, then Adam woke him up; as representation of the mediator Christ, he is the mediator between the Great Mesmerist, God, who controls the external dreams, and the inner human that controls the inner dreams. Control of Vane's dream therefore seems in two hands, his own and God's. And with the two wills in harmony, then "The microcosm and macrocosm were at length atoned, at length in harmony!" (337). Mr. Vane now lives in the paraxial region where the material and spiritual overlap, and



MacDonald pours all of his poetic power into conjuring the vision of heaven and the city of God, which lies on the (what other colour could it be?) purple peak that Mr. Vane sees. Like Mossy and Tangle, he has come to a door with a gold lock from whence he must ascend.

Yet back in his library Mr. Vane, as MacDonald, has his doubts. Hope is what he clings to, his own belief in the Great Mesmerist: "When a man dreams his own dream, he is the sport of his dream; when Another gives it to him, that Other is able to fulfill it" (350). With this, MacDonald tried to side-step a major objection to his science-fantasy that postulated a spiritual world and God; phantasy, as Freud observed, had as its main aim wish-fulfillment. MacDonald believed that a will put into alignment with what the new Adam revealed as God's will would bring, as the rainbow promised, a renewed life after death, and so:

. . . a wished-for reversal is again found here. Choice stands in the place of necessity, of destiny. Thus man overcomes death which in thought he has acknowledged. No greater triumph of wish-fulfillment is conceivable. Just where in reality he obeys compulsion, he exercises choice; and that which he chooses is not a thing of horror, but the fairest and most desirable thing in life (Freud, 73).

Mr. Vane willingly chose the death that was ego-loss and sleep in the house of the new Adam; he would have us being dreamed, for only in that way could the dream be known to be outside of the dreamer, no longer a phantasy.

### 7.3. Conclusions

The writings of George MacDonald cannot be said to disagree in any major way with the chemical and medical science of his college days and young adulthood; however, there does seem to be a distinct tendency, when

given the choice, of going for the more obtuse and pseudo-scientific rationales: for example, instead of Hippocratic medicine, he seems to have preferred Epidaurian suggestion. Furthermore, both homoeopathy and mesmerism, two notoriously controversial practices, figure largely in the science-fantasy. Yet he must be admired, however improbable or non-rigorous it may sound today, for desiring a practical outcome through his writing, an effect obtained by the use of scientific and medical knowledge of dreaming. Indeed, as other critics have castigated him for being reactionary, we must consider that, given his view for the need of balancing extremes, he may have deliberately chosen those extremes away from which the public was heading: in an age of increased usage of drugs, he went against drugs; in an age of increasing materialism and scepticism, he went for faith in the spiritual; and while the scientists steadily won their case against superstition in the public, he still kept a healthy distance in order to examine the moral issues involved--a stance that is by no means unnecessary today. Certainly, locked in his retreat in Italy, he played little part in the scientific progress of the later 19th Century. However, the very fact that his last work, while upholding earlier scientific doctrines, was considered to be at least up-to-date, even ahead of its time, shows that somewhere beneath those grey locks of the prophet a modern man watched with interest as technological progress continued.

#### 7.4. Footnotes for Chapter 7

<sup>1</sup> Jackson had previously stated that fairy tales structurally discouraged belief in the importance or effectiveness of action "for their narratives are 'closed'" (Jackson, 154); the Märchen of MacDonald were thus closed, yet there existed throughout all of them an indication of the need for action on the part of the individual, if only for the action of self-loss; furthermore, if the adult romances of MacDonald were open-ended, then would he not be encouraging action in adults? The return to the real world indicated a need for action within that world, or at least the need for adjustment to that state of reality.



<sup>2</sup> This Greek name, ἄνοδος, has been considered by other critics several times before, but as it is important, we should also do it here. First of all, why a Greek name? See footnote 4 for a likely reason; certainly, Greek concepts abound within in the work. The name itself has many meanings, all of them relevant: "the rising of a star"--which in this case is the sun, and its mirrored image, the person looking upon it; "the ascent of a soul to its original source"--and as this is a journey inward accompanied by a journey out of the home (the oh-so-familiar unheimlich effect), then Anodos goes inward to find the God reflected in the projected outer world (again, see footnote 4); "having no way or road, impassable," indicating the obstacles met by Anodos, just like the ones encountered by Christian in MacDonald's favourite work by Bunyan, Pilgrim's Progress; and "a journey inland." The Greeks were referring specifically to Asia Minor, but MacDonald's inland is that inward trek of the Imagination turned in upon the mind of the thinker.

<sup>3</sup> This brings us to a paradox. Anodos, as a somnambulist, should not be able to remember the dream recorded in the novel if he were naturally mesmerised. He as much as admits that some aspects of the dream are forgotten or are out of place; yet, there is another, larger explanation, which lies in his being a paradox himself. For to bring consciousness into the unconscious (an aim of mesmerism) is to induce a paradoxical and unnatural state. Referring to Braid's work, the natural somnambulist--as Anodos must be, having a waking, voluntary, and hypnotic effect in the internal state--could not remember his sleepwalking (and indeed, Anodos does not remember the natural world in which he has left his house); on the other hand, if the artificially-induced state of hypnotism was externally-controlled, then the patient could remember. So, Anodos, brought to hypnosis by objects of the external world (perhaps his fixation on the natural object of the rising sun, as well as the man-made letter of the grandmother, combined with the readings of the sister), shows a reversal of the expected effects from both natural and artificial hypnotism. As was explained earlier, Nature (and thus God) could mesmerise, and MacDonald therefore could have its effects acting in either the natural or the artificial way (since it involved both the outer and inner worlds acting upon the dreamer). Coincidentally, this paradox of the dreamer in Fairyland was explored by Lewis Carroll as well; in a famous incident involving Alice Raikes, he placed her before a mirror with an apple in her right hand: was the apple now in her reflection's left hand? Her answer that the apple was, after all, still in her right, satisfied the mathematician. Furthermore, in regard to the crystalline forms, J. Müller wrote that

some persons regard crystals also as 'individuals,' which exist from the continuance of the force which formed them, and cease to exist when external, chemical (atmospheric), or mechanical influences overcome their force of crystallisation or hardness (Müller, I, 20).

If inorganic forms were binary, organic forms were ternary or quaternary (I, 2-3), so that the three person patterns of the fairy tales and the four-square mandalas (see footnote 9) were organically vital configurations.

<sup>4</sup> P.F.(letcher), The Purple Island Or The Isle of Man (Amsterdam and New York: Theatrum Orbis Terrarum, Ltd., and Da Capo Press, 1971), 76. This is



an exact copy of the 1633 Cambridge first edition. The Jacobean poem, Spenserian by influence, is obviously important in the study of Phantastes, and I will leave it to the expert of the period to go into this fully, although some general comments should be made here. Fletcher made a note to his readers that "He that would learn Theologie, muft firft ftudie Autologie. The way to God is by our felves. . . ." Hence MacDonald's intention in Phantastes to portray an inward journey of the individual, which enabled him to find God in the external images of Nature which were common to both inner and outer worlds. Fletcher chose to open with shepherds cavorting about the landscape in the twilight (a suspiciously-reminiscent time of day) and who were about to be influenced by the Muses; since nympholepsy, or possession by the nymphs or Muses (from νυμφόληπτος), was likened by the Greeks to either the creative impulse or madness (Liddel-Scott has "caught by nymphs: hence, *raptured, frenzied*"), we may begin to understand MacDonald's intentions with the nymphs of the various trees, one of which was Fletcher's "beech [which] shall yeeld a cool fafe canopie" (Fletcher, 8)--the precise tree which helps Anodos. His madness was reflected in the unusual trance state in which he sleepwalked. Fletcher mentioned Phoebus, the sunset, in which "That glorious image of himself was raz'd" (17); since MacDonald equated the sun with God, which itself was found by the Christian to be within himself, then Anodos, facing the sunrise, is effectively mirrored by God and Nature. Indeed, Fletcher's intent was to explore the microcosm and its mirroring in the macrocosm; an ancient concept, but one in which the Jacobean scientist was beginning to question. Here we come to an amazing parallel: and no doubt the one which caused MacDonald to choose this particular poem. Abram Barnett Langdale, in his excellent Phineas Fletcher: Man of Letters, Science, and Divinity (New York: Columbia University Press, 1937), took Henry Headley and our own George MacDonald to task, for they "sailed into action" against *The Purple Island*, condemning the author as 'a vulgar imitator'" (Langdale, 131). Langdale was no doubt referring to MacDonald's England's Antiphon, wherein our author stated that this particular poem was not a good poem, for it contained "an incongruous dragon of allegory" (MacDonald, 156). The work was, in MacDonald's words, about "man, whose body is anatomically described after the allegory of a city, which is then peopled with all the human faculties personified, each set in motion by itself" (155). MacDonald, who nonetheless gave the poem an off-hand compliment, reasoned later that "It is the temple of nature . . . [that affords] the truest symbols of truth" (187), and so the city would not be as true a symbol. Because of this, Nature herself would probably be found in MacDonald's version instead of a city; furthermore, as MacDonald faulted the "lawless figures and similitudes" (164), then his own work would presumably be more lawful. Having stated that, now consider Langdale, who wrote that the "two dominant Fletcherian motivations are religion and science, a strangely modern juxtaposition" (Langdale, 144), and we may begin to detect a certain similarity between MacDonald and Fletcher. Indeed, Fletcher's "new sunrise . . . was the inductive science" (153), just as it was MacDonald's old sunset. Fletcher used current, scientifically valid concepts of anatomy (including the *septum lucidum*, a bright wall of the mind (159), which, of course, was found to be that which Alice stared at in Cross Purposes), just as MacDonald used the valid contemporary concepts of dreaming. Langdale, in fact, in the XI chapter, "A Bachelor of Arts and Divinity, Turned Master of Science" (a reversal of MacDonald's route) and in the XII chapter, could have been discussing MacDonald himself instead of Fletcher. For example:



The reason why no one has suspected the real significance of *The Purple Island* is obvious enough. Nothing could be less scientific than the half-allegorical, half-philosophical, and entirely fanciful method chosen by Fletcher for presenting the cold facts of the laboratory (169).

Fletcher chose anatomy; MacDonald, dreaming: a fact which indicates the slant toward psychology noted in Victorian times. Again,

We have seen that almost every division of the scientific part of The Purple Isle contains ancient, Renaissance, and late Renaissance material. The intermixing of the old and the new is one of the confusing characteristics of the poem. . . . (196).

And also of MacDonald's dream romances and Märchen. We may even come to the same conclusion about MacDonald as Langdale did about Fletcher:

Instead of withdrawing from nature like the Galenists, he devoted himself to contemplating her in her nudity. Rather than tumbling up and down in reason and conceits, he was clear-headed, realistic, and scientific.

This intermixing of old and new is a standard practice of literature: so we thus come to a disturbing question; namely, does the embodying of science in literature have a retrograde effect on both? This unfortunately speaks worse of literature than of science--and it was, perhaps, MacDonald's intention to undo this effect, by making his conceits more lawful than those in Fletcher's attempt.

<sup>5</sup> Fletcher, as Greville explained in his foreword to the Everyman edition of Phantastes (London: J.M. Dent & Sons, Ltd., n.d.), had the mind as a castle, with three councillors ruling: Judgement, Imagination, and Memory. Traditionally, the cell phantastic occupied the front of the brain, but here Fletcher (due, as Langdale thought, to his own observation) placed it after Judgement. MacDonald seems to have used his own particular sequence, combining Judgement and Imagination, with Memory then bringing the result back again to be subjected anew to the Imagination. In this introduction, Greville also likened MacDonald's symbolism to that espoused by Emerson in his Nature.

<sup>6</sup> "But where the house continues in the same family," wrote MacDonald elsewhere, "the builders have more or less transmitted their nature, as well as their house, to those who come after them" (Donal Grant, III, 10; 262).

<sup>7</sup> Peach, a yellowish-red, falls into the material range of colours, yet it is probably stretching the colour scheme a bit far to include this in the normal red entry; what should be noted, is that not until 1859--a year after this novel was published, and a year before the fairy tales--was the spectroscope invented. Newton's and Goethe's colour studies were already available, yet the

addition of spectroscopy (the study of compounds by the spectral analysis of the light they emit when burnt) would certainly focus attention on colour again, and MacDonald, returning to chemistry and physic lectures again in the 1860s, would have been shirking his duties if he were unaware of this new development.

<sup>8</sup> It has been of no small interest to Freudian interpreters of MacDonald that Greville wrote about a similar letter which was left by MacDonald's own mother and which was kept in MacDonald's writing desk. This certainly emphasises the autobiographical nature of the work (an element which will be even more evident in Lilith); but to write a lawful dream, the writer had to stick to his own circumstances. This would indicate that MacDonald himself was very much aware of the personal psychology manifested in the novel.

<sup>9</sup> J. Müller knew about the influence of attention on vision, and stated that mandalas (which is the function of the varied four-square and rectangular shapes so abundant in the novel, and which have been linked by MacDonald with the Heimlichen) intrigue because of their varying, shifting tugs on the attention (II, 1179). That attention was also necessary in hypnotism, and so would be a useful homologue for MacDonald; furthermore, in using the mandalas, he not only anticipated Jungian concerns but also preceded William Morris's literary usages.

<sup>10</sup> In fact, the homoeopathic effect has already worked upon him through a living relation of the female line, the sister, and it should be no surprise that the effect comes through her fairy tales; more delicately, the incest suggested by Anodos's longing for the grandmother may have been transferred directly from her living aspect, the sister. This is very close to the situation of The Golden Key, wherein the great-aunt's reading of tales resulted in Mossy meeting the Green Lady, her spiritual counterpart. The reading of fairy tales and the like at bedtime was a standard Victorian practice; "While the mother knitted, and the girls sewed or embroidered, an improving book would be read aloud. Authors acomodated themselves to the custom"--E.E. Kellet, "The Press," in Early Victorian England, II, 48-9. It would not escape MacDonald's keen intellect that such reading was done when the children were already in the drowsy state so necessary for eeriness or hypnotism.

<sup>11</sup> Edmund Spenser, The Faerie Queene, as The Faery Queen in The Works of that Famous English Poet, Mr. Edmond Spenfer (London: Jonathan Edwin, 1679). Spenser's influence on both Fletcher and MacDonald (who may have named his shepherd boy Colin after Colin Clout) was considerable. The knight of the red-cross (who represented holiness) was played upon in Phantastes, although MacDonald separated the two colours of red and white, giving the former an ambiguous connotation (in keeping with its reversal from the ambiguous green). The fact that both Sir Galahad and Sir Percival attained the Grail indicates MacDonald's feeling that the reformed person could be saved.

<sup>12</sup> It might be significant that Fletcher, in his opening letter to Edward Benlowes, mentions both optick-glasses and a Shadow.

<sup>13</sup> This appears to be a French variant on the story of Sir Percival. MacDonald may have been playing to the market here, as he knew his



Germanic quotations would not be as popular as the French fairy tales of the period (one of the reviewers in the obituaries of the Civic Library of Bordighera gives us a hint that the novel would be thought of as not successful, for Phantastes' type was called "a drug on the market"). Moreover, MacDonald may have been hinting at the universality of similar fairy tale motifs. However, the tale's most notable predecessor was a German tale, the medieval Parzival of Wolfram von Eschenbach (1160?-1220?). A good discussion of the poem, bringing out the cosmological significances (which MacDonald seems to have been playing upon), is Wilhelm Deinert's Ritter und Kosmos im Parzival: eine Untersuchung der Sternkunde Wolframs von Eschenbach (Munich: C.H. Beck'sche Verlagsbuchhandlung, 1960).

<sup>14</sup> And therefore the critical categorising of MacDonald also falls between two extremes in a balance between the realistic and the marvelous--a balance necessary for both fantasy and epistemological questioning.

<sup>15</sup> This is an antithetical and ironic difference between the two novels; in the first, the (c) state was the one of deepest sleep, which loosened the πνεῦμα and so increased spirituality; yet here, the (c) state, being of waking status, is therefore one of apparently greater awareness and consciousness of spiritual matters.

<sup>16</sup> As to be expected, Rolland Hein's The Harmony Within has uncovered a great deal of the Biblical passages which MacDonald was using for his symbols here. MacDonald was noted by Greville as being concerned that the reader had to be too familiar with his previous works to uncover the meaning, but he seems to have partially ameliorated this disadvantage by using familiar and meaningful symbols from the Bible. These, of course, would be appropriate for a divine vision.

<sup>17</sup> Edward Wilton, in Good Words, 1863, 790-95.

<sup>18</sup> Such reasoning powers were equated with the internal, living force by German philosophers such as Stahl; this was part of the argument granting animals souls, which MacDonald (to his ministerial detriment) upheld. Since dreaming (which was held to explain animal instincts) was an antagonism between animal vitality and the thinking function, we have the amusing condition of a lower animal urging Vane to give up his rational instincts; yet, placed on the reverse side of the mirror, this in turn calls for a certain rationalisation of the process.

<sup>19</sup> Freud, "The Theme of the Three Caskets," in On Creativity and the Unconscious, 68. These birds were also associated with the Devil; here we find a link between Adam's lower impulses and the fiendishness of his feminine counterpart, Lilith. In Phantastes, the good feminine Upholder had her masculine and demonic counterpart in Anodos's Shadow (for his masculine line had brought morbid traits to him, which resulted in a morbid physical condition, Anodos's insanity or trance); in this tale based on Adam and Eve, the good masculine Upholder Adam has his feminine and demonic counterpart in Lilith--who must therefore be part of Vane's inherited tendency toward spiritual evil in the feminine line. It would seem Eve caused a spiritual fall; Adam, a physical.

<sup>20</sup> Wilton listed the plucking out of eyes as an attribute of the raven



(Wilton, 793). MacDonald must have had a naturalist's knowledge of the birds from somewhere, either observation or reading.

<sup>21</sup> MacDonald, Annals of a Quiet Neighbourhood, II, 155; 517. This worm to butterfly analogy obviously came from William Blake, as Greville specifically refers to it in his essay The Sanity of William Blake (London: A.C. Fifield, 1908), 31. The Psyche intaglio of MacDonald's other ring has its place as well in the constant use of the same images as symbols.

<sup>22</sup> Norman Macleod, "Reminiscences of a Highland Parish," in Good Words, 1863, p. 447.

<sup>23</sup> Note that MacDonald includes the crystal-self among other living creatures; as remarked upon earlier, Müller had said that some believed that crystals were organic.

<sup>24</sup> Apart from the mystical Hebraic tradition of Lilith as the demon wife of Adam, there is a literary predecessor to this novel, though MacDonald had used the name before in other works (The Cruel Painter, for example, and as a horse's name in The Flight of the Shadow) so that this cannot be claimed as a total influence. The novel is The Soul of Lilith by Marie Corelli (London: Richard Bentley and Son, 1892), volumes I-III, which in the introductory note was "offered to those who are interested in the unseen 'possibilities' of the Hereafter. . . ." Indeed, the many resemblances to MacDonald's methods and beliefs imply that in this case the cart came before the horse. This rather odd novel concerned a hypnotist, El-Râmi-Zarânos, who put the young lady of the title into a "strange double life" (I, 40) wherein she travelled astrally. The somnambulism and mesmeric trappings were closely aligned with those in MacDonald's earlier works, though here the horror of sustaining life beyond death through mesmerism (as Darko Suvin observed) is indeed treated as something terrible (this terror seems to be lacking in MacDonald, except for the case of Lilith herself). The hapless girl, who "would have gained the Shadow" (III, 242), has been reversed from the normal state of affairs: when wakened from her artificial sleep, she dies. Ms. Corelli also mentioned an obscure Arabic work of 400 B.C., "The Natural Law of Miracles," which stated that the brain which was insensible to the external environment was open to internal suggestion (a rather suspiciously-sounding Victorian idea). The soul of this Lilith, incidentally, was a rose. Yet to come in the context of vampirism was Bram Stoker's famous Dracula, which appeared in 1897 (Westminster: Archibald Constable & Co., Ltd., eighth ed., 1904). Yet even earlier than any of these was the mention of Lilith in "Eden Bower" by Dante Gabriel Rossetti in The Collected Works of Dante Gabriel Rossetti (London: Ellis and Scrutton, 1886, volume 1), 308-14.

<sup>25</sup> Adam's pulling of the red worm from the ground is perhaps a linguistic referral to the Hebraic name; I cannot pretend to know anything of the language, but a search of A Hebrew and English Lexicon of the Old Testament (Oxford: Clarendon Press, 1906) puts several associations with this collective name for mankind: earthly, red, mortal, feeble (vain?), etc., with even a reference to a similar word for the young of birds. MacDonald was very prone to glean his images from linguistic terms (the various plays on psyche, pneuma, and the names of Photogen and Nycteris demonstrates this), so that this novel needs to be searched by a Hebraic scholar. I will even make a stab at the name of the city of Bulika: it seems to come from a Hebraic word that is

related to the Assyrian *balāku*, waste, desert, or devastated city. Adam seeks to right his family and Vane to restore the corrupted city and wasteland of Eden. The very dryness of the desert to which he brings water is caught up in this concept. In describing the word, the lexicon refers the reader to several passages from Isaiah, a book which Hein has linked in the 34th chapter to the night-monster Lilith (Hein, The Harmony Within, 89). Henderson, of course, covered this Old Testament book very thoroughly.

<sup>26</sup> This somewhat disgusting concern with cannibalism<sup>1</sup> was also shown by Greville in his lecture on The Miracle of St. Nicholas (Manchester: Peasant Arts Guild Paper, 1918), in which he seemingly delights in this tale of pickled children. However, he is perhaps echoing some thought of his father in Lilith by remarking that "the joy of parenthood came to Adam and Eve as recompense for their lost Eden" (2).

<sup>27</sup> Henderson identified the hand as a symbol of strength; "The hand being the seat of power, or that member of the human body by which its strength is most efficiently exerted, it came to be regarded as the emblem of that quality. . . ." (Divine Inspiration, 23). Rolland Hein has identified Mark 9:43 as the source of the hand being cut off (The Harmony Within, 105). MacDonald was no doubt referring here to spiritual strength triumphing over physical. Incidentally, the chopped-off hand was featured on the insignia of the Clan Donald, holding three crosses; MacDonald had a letter-stamp with this crest and his initials on it which is now in the Brander Library of Huntly. Donald J. MacDonald, the Clan Donald historian, told me that the crest is derived from the legend that an ancestor had won a race for land by chopping off his hand and throwing it ahead of the boat, thus arriving first.

<sup>28</sup> C.S. Lewis has written concerning medieval doctrine that "The sensitive soul has ten Senses or Wits, five of which are 'outward' and five 'inward.'" (The Discarded Image, 161). MacDonald was surely aware of this.



## V. Bibliography

Apter, T.E. Fantasy Literature: An Approach to Reality. Hong Kong: The MacMillan Press, Ltd., 1982.

Anonymous. "Memoir of Sir James Y. Simpson, Bart., With an Account of the Funeral and the Funeral Sermons." Reprinted from The Daily Review. Edinburgh: John Maclaren, 1870.

Braid, James. Neurypnology; or the Rationale of Nervous Sleep, considered in Relation with Animal Magnetism. London: John Churchill; Edinburgh: Adam and Chas. Black, 1843.

-----The Power of the Mind Over the Body: An Experimental Inquiry into the Nature and Cause of the Phenomena Attributed by Baron Reichenbach and Others to a "New Imponderable." London: John Churchill; Edinburgh: Adam and Chas. Black, 1846.

-----Observations on Trance: or, Human Hibernation. London: John Churchill; Edinburgh: Adam and Chas. Black, 1850.

-----Magic, Witchcraft, Animal Magnetism, Hypnotism, and Electro-Biology: being a digest of the latest views of the author on these subjects. London: John Churchill; Edinburgh: Adam and Chas. Black, 1852.

Brewer, Derek S. Symbolic Stories: Traditional Narratives of the Family Drama in English Literature. Cambridge and New Jersey: Rowman and Littlefield, 1980.

Brooke-Rose, Christine. A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic. Cambridge: Cambridge University Press, 1981.

Buchan, David. "Propp's Tale Role and a Ballad Repertoire." The Journal of American Folklore. Vol. 95 (1982), no. 376, pp. 159-72.

Buchan, John. The Novel and the Fairy Tale. UK: the English Association, pamphlet no. 79, July, 1931.

Carpenter, Humphrey. J.R.R. Tolkien: A Biography. London: Allen & Unwin, Ltd., 1977.

Carroll, Lewis (Charles Lutwidge Dodgson). Alice's Adventures in Wonderland. London: MacMillan & Co., 1865.

-----Sylvie and Bruno. London: MacMillan & Co., 1889.

-----Sylvie and Bruno Concluded. London: MacMillan & Co., 1893.

-----The Letters of Lewis Carroll. Edited by Morton N. Cohen, with

the assistance of Roger Lancelyn Green. London: MacMillan London Ltd., 1979. Two volumes.

-----The Diaries of Lewis Carroll. Edited by Roger Lancelyn Green. London: Cassell and Company, Ltd., 1953. Two volumes.

Chesterton, G.K. Autobiography. London: Hutchison & Co., Ltd., n.d.

Clarke, Arthur C. Childhood's End. London: Sidgwick and Jackson, 1954.

Clubbe, John. Victorian Forerunner: the later career of Thomas Hood. Durham, North Carolina: Duke University Press, 1968.

Combe, Andrew. "On the Observation of Nature in the Treatment of Disease." In Homoeopathy in 1851, pp. 83-124.

Comito, Terry. The Idea of the Garden in the Renaissance. Hassocks, Sussex: Harvester Press, Ltd., 1979.

Corelli, Marie. The Soul of Lilith. London: Richard Bentley and Son, 1892. Three volumes.

Cromarty, Deas. Scottish Ministerial Studies. London: Hodder and Stoughton, 1882.

Deinart, Wilhelm. Ritter und Kosmos im Parzival: eine Untersuchung der Sternkunde Wolframs von Eschenbach. München: C.H. Beck'sche Verlagsbuchhandlung, 1960.

Dodgson, Charles Lutwidge. See Carroll, Lewis.

Duffy, Maureen. The Erotic World of Faery. London: Hodder & Stoughton, 1972.

Economou, George D. The Goddess Natura in Medieval Literature. Cambridge, Massachussetts: Harvard University Press, 1972.

Emerson, Ralph Waldo. Nature, Addresses and Lectures. In The Complete Works of Ralph Waldo Emerson: with a biographical introduction and notes by Edward Waldo Emerson, volume 1. Boston: Houghton Mifflin and Company, 1903.

Escott, Harry (compiler and introduction). God's Troubador: the Devotional Verse of George MacDonald. London: The Epworth Press, 1940.

Fletcher, Phineas [P.F.]. The Purple Island Or the Isle of Man. Amsterdam and New York: Theatrum Orbis Terrarum, Ltd., and Da Capo Press, 1971.

Fredricks, Casey. The Future of Eternity: Mythologies of Science Fiction and Fantasy. Bloomington: Indiana University Press, 1982.



Freud, Sigmund. On Creativity and the Unconscious: Papers on the Psychology of Art, Literature, Love, and Religion. Selected, with introduction and annotations by Benjamin Nelson. USA: Harper & Row, 1958.

Fouqué, Baron de la Motte. Undine: A Romance. A new translation (anonymous). New York: Phinney, Blakeman, & Mason, 1860.

Goethe, Johann Wolfgang von. Goethe's Theory of Colours; Translated from the German: with notes by Charles Lock Eastlake. London: John Murray, 1840.

Grainger, Agnes Stewart. The Academic Gregories. In The Famous Scots Series. Edinburgh and London: Oliphant, Anderson & Ferrier, n.d.

The Graphic Christmas Number 1879. London: The Strand. Volume XX.

A Greek-English Lexicon. Compiled by Henry George Liddell and Robert Scott. A new edition revised and augmented throughout by Sir Henry Stuart Jones with the assistance of Roderick McKenzie. Oxford: Clarendon Press, 1948. Volumes I and II.

Gregor, Reverend Walter. Notes on the Folklore of the North-east of Scotland. In Publications of the Folklore Society, Vol. VII (n.d.). London: Elliot Stock, 1881.

Gregory, St. The Dialogues of Saint Gregory, surnamed the Great: Pope of Rome & the First of that Name. Translated by P.W., re-edited with an introduction and notes by Edmund G. Garner. London: Philip Lee Warner, 1911.

A Hebrew and English Lexicon of the Old Testament. Based on the lexicon of William Gesenius, translated by Edward Robinson, edited by Francis Brown, S.R. Driver, and Charles A. Briggs. Oxford: Clarendon Press, 1906.

Hein, Rolland. The Harmony Within: The Spiritual Vision of George MacDonald. Grand Rapids, Michigan: Christian University Press, 1982.

Henderson, Ebenezer. Divine Inspiration; or, the Supernatural Influence exerted in the Communication of Divine Truth; and its Special Bearing on the Composition of the Sacred Scriptures. London: Jackson & Walford, 1836.

-----The Book of the Prophet Isaiah: Translated from the original Hebrew; with a commentary, critical, philological, and exegetical: to which is prefixed, an introductory dissertation. London: Hamilton, Adams, and Co., second edition, 1842.



- Herodotus. The Histories. Translated by Aubrey de Selincourt, and revised, with an introduction and notes by A.R. Burn. Middlesex: Penguin Books, 1972.
- Hofman, A.W. The Life Work of Liebig: In Experimental and Philosophic Chemistry; with allusions to his influence on the development of the collateral sciences and of the useful arts. London: MacMillan & Co., 1876.
- Holland, Grace Calvert (dramatist). The Princess and the Goblin. With a foreword by Greville MacDonald. Oxford: Erskine & MacDonald, Ltd., 1926.
- Isaacs, Leonard. Darwin to Double Helix: The Biological Theme in Science-Fiction. London: Butterworth's, 1977.
- Jackson, Rosemary. Fantasy: the Literature of Subversion. London and New York: Methuen, 1981.
- Jenness, Mrs. Theodore R. "Some Indian Schools." In the Wide Awake Pleasure Book. Boston: D. Lothrop & Co., 1881. Volume 12 [-13], 185-190.
- Johnson, Joseph. George MacDonald: A Biographical and Critical Appreciation. London: Sir Isaac Pitman & Sons, Ltd., 1906.
- Jung, C.G. Psychology and Alchemy. Translated by R.F.C. Hull. In The Collected Works of Carl Jung, edited by Herbert Read, Michael Fordham, and Gerhard Adler. London: Routledge & Kegan Paul, 1953. Volume 12.
- The Archetypes and the Collective Unconscious. Translated by R.F.C. Hull. In The Collected Works of Carl Jung. London: Routledge & Kegan Paul, 1959. Volume 9, part 1.
- Kaplan, Fred. Dickens and Mesmerism: The Hidden Springs of Fiction. Princeton, New Jersey: Princeton University Press, 1975.
- Kellet, E.E. "The Press." In Early Victorian England, 1830-1865. Edited by G.M. Young. London: Oxford University Press, 1934. Volume II, pp. 48-9.
- Kern, Gary. "The Search for Fantasy." In Bridges to Fantasy, edited by George E. Slusser, Eric S. Rabkin, and Robert Scholes. Carbondale and Edwardsville: Southern Illinois University Press, 1982, pp. 175-194.
- Kirk, Reverend Robert. An Essay of the Nature and Actions of the Subterranean (and, For the most Part) Invisible People. Edinburgh: Ballantyne & Co., 1815.
- Landow, George P. "And the World Became Strange: Realms of Literary

Fantasy." In The Aesthetics of Fantasy Literature and Art, edited by Roger C. Schlobin. Notre Dame, Indiana and Brighton, Sussex: the University of Notre Dame Press and the Harvester Press Limited, John Spiers, 1982, pp. 105-142.

Langdale, Abram Barnett. Phineas Fletcher: Man of Letters, Science, and Divinity. New York: Columbia University Press, 1937.

Lennon, Florence Becker. Lewis Carroll. London: Cassell and Company, Ltd., 1947.

Lévi-Strauss, Claude. Structural Anthropology, (I). New York: Basic Books, Inc., 1963.

-----The Raw and the Cooked: an Introduction to the Science of Mythology. New York: Harper & Row, Publishers, 1975.

-----"Structure and Form: Reflections on a Work by Vladimir Propp." In the Theory and History of Folklore (see Propp, Vladimir), 167-89.

Lewis, C.S. George MacDonald: An Anthology. London: Geoffrey Bles, Centenary Press, 1946.

-----Surprised by Joy: The Shape of My Early Life. London: Bles, 1955.

-----The Discarded Image: An Introduction to Medieval and Renaissance Literature. Cambridge: Cambridge University Press, 1967.

Liebig, Justus von. Animal Chemistry, or Organic Chemistry in its Applications to Physiology and Pathology. Edited by William Gregory. London: Taylor and Walton, 1842.

-----Researches on the Motion of Juices in the Animal Body. Edited by William Gregory. London: Taylor and Walton, 1848.

-----Animal Chemistry, or Organic Chemistry in its Applications to Physiology and Pathology: Third Edition, Revised and Greatly Enlarged. Part I. Edited by William Gregory. London: Taylor and Walton, 1846.

D.M. Memoir of the Late Dr. Rutherford Russell. London: Henry Turner and Co., n.d.

MacDonald, George. Phantastes: A Faerie Romance for Men and Women. London: Smith, Elder, & Co., 1858.

- (Another copy). Phantastes. With illustrations by John Bell. London: Chatto & Windus, 1894.
- (Another copy). Phantastes: A Faerie Romance for Men and Women. Introduction by Greville MacDonald. Everyman's Library, edited by Ernest Rhys. Toronto and London: J.M. Dent & Sons, Ltd., n.d.; New York: E.P. Dutton & Co., n.d. (1911).
- David Elginbrod. London: Hurst and Blackett, 1863. Volumes I-III.
- (Another copy). London: Cassell and Company, Ltd., 1927. One volume.
- Alec Forbes of Howglen. London: Hurst and Blackett, 1865. Volumes I-III.
- (Another copy). London: Cassell and Company, 1927. One Volume.
- Annals of a Quiet Neighbourhood. London: Hurst and Blackett, 1867. Volumes I-III.
- (Another copy). London: Kegan Paul, Trench, Trübner, & Co., n.d. One volume.
- Adela Cathcart. London: Hurst and Blackett, 1867. Volumes I-III.
- (Another Copy). London: Sampson Low, Marston, Searle, and Rivington, 1882. One volume.
- Dealings with the Fairies. London: Strahan, 1867.
- Ἑπεὰ ἄπτερα Unspoken Sermons. London: Alexander Strahan, 1867.
- The Seaboard Parish: a sequel to "Annals of a Quiet Neighbourhood". London: Tinsley Brothers, 1868. Volumes I-III.
- (Another copy). London: Kegan Paul, Trench, Trübner & Co., Ltd., New Edition, n.d. One volume.
- At the Back of the North Wind. In Good Words for the Young, Volumes 1869-1870 (1868-1869).
- Ranald Bannerman's Boyhood. In Good Words for the Young for 1870 (1869).
- The Miracles of Our Lord. London: Strahan & Co., 1870.
- Wilfrid Cumbermede. London: Hurst and Blackett, 1872.



## Volumes I-III.

- (Another copy). London: Kegan Paul, Trench, Trübner & Co., New Edition, n.d. One volume.
- The Princess and the Goblin. London: Strahan & Co., 1872.
- England's Antiphon. London: MacMillan & Co., n.d. (1874).
- Thomas Wingfold, Curate. London: Hurst and Blackett, 1876. Volumes I-III.
- (Another copy). London: Kegan Paul, Trench, Trübner & Co., 1906. One volume.
- Paul Faber, Surgeon. London: Hurst and Blackett, 1879. Volumes I-III.
- (Another copy). London: Kegan Paul, Trench, Trübner & Co., Ltd., 9th edition, n.d. One volume.
- Warlock o' Glenwarlock: A Homely Romance. As a supplement in the Wide Awake Pleasure Book. Boston: D. Lothrop & Co, 1881. Volume 12 [-13], three parts in one.
- Castle Warlock: A Homely Romance. London: Sampson Low, Marston, Searle, & Rivington, 1882. Volumes I-III.
- (Another copy). London: Kegan Paul, Trench, Trübner & Co., Ltd., New Edition, n.d. One volume.
- Orts. London: Sampson Low, Marston, Searle, & Rivington, 1882.
- Donal Grant. London: Kegan Paul, Trench, Trübner & Co., 1883. Volumes I-III.
- (Another copy). London: Kegan paul, Trench, Trübner & Co., 1905. One volume.
- The Princess and Curdie. London: Chatto & Windus, 1883.
- The History of Gutta-Percha Willy: The Working Genius. London: Chatto & Windus, 1883.
- A Dish of Orts: Chiefly Papers on the Imagination and Shakespeare. London: Edward Dalton, 1908.
- ὤπτεα ὤπτερα Unspoken Sermons: Second Series.

London: Longmans, Green, and Co., 1885.

-----The Tragedie of Hamlet, Prince of Denmarke: A Study.  
London: Longmans, Green, & Co., 1885.

-----A Rough Shaking. London: Blackie & Son, 1891.

-----The Flight of the Shadow. London: Kegan Paul, Trench,  
Trübner & Co., Ltd., 1891.

-----The Hope of the Gospel. London: Ward, Lock, Bowden &  
Co., 1892.

-----The Poetical Works of George MacDonald. London:  
Chatto & Windus, 1893. Volumes I and II.

Including: Within and Without, I, 1-131.

A Hidden Life, I, 133-168.

-----Unspoken Sermons: Third Series. London: Longmans,  
Green, & Co., 1889.

-----Scotch Songs and Ballads. Aberdeen: John Rae Smith,  
1893.

-----Lilith. London: Chatto & Windus, 1895.

-----The Portent. In The Portent and Other Stories.  
Edinburgh: Morrison & Gibbs Limited, Centenary  
Edition, 1924.

-----The Gifts of the Child Christ: Fairy Tales and Stories for  
the Childlike. Edited by Glenn Edward Sadler.  
Grand Rapids, Michigan: William B. Eerdmans  
Publishing Company, 1973.

-----Life Essential: the Hope of the Gospel. Edited by  
Rolland Hein. Wheaton, Illinois: Harold Shaw,  
Publishers, 1974.

-----Creation in Christ. Edited by Rolland Hein. Wheaton,  
Illinois: Harold Shaw, Publishers, 1976.

MacDonald, Greville. The Tree in the Midst: a Contribution to the Study of  
Freedom. London: Hodder & Stoughton, 1904.

-----The Religious Sense in its Scientific Aspect. London:  
Hodder and Stoughton, 1904.

-----The Sanity of William Blake. London: A.C. Fifield,  
1908.

-----The Child's Inheritance: its Scientific and Imaginative



Meaning. London: Smith, Elder, & Co., 1910.

-----The Miracles of St. Nicholas: a Lecture given to the Peasant Arts Guild. Manchester: Peasant Arts Guild Paper, 1918. Delivered on November 21st, 1917.

-----George MacDonald and His Wife. London: George Allen & Unwin, Ltd., 1924.

-----Reminiscences of a Specialist. London: Allen & Unwin, Ltd., 1932.

MacFarlane, A.W. Dreaming. Edinburgh: Oliver & Boyd, 1891.

MacLeod, Norman. "Reminiscences of a Highland Parish." In Good Words for 1863, 443-52.

MacQueen, John. Allegory. London: Methuen & Co., 1970.

Manlove, Colin. Modern Fantasy: Five Studies. Cambridge: Cambridge University Press, 1975.

-----"The Circle of the Imagination: George MacDonald's Phantastes and Lilith," in an offprint from Studies in Scottish Literature, volume XVII, edited by G. Ross Roy. Columbia, South Carolina: University of South Carolina, n.d.

-----The Impulse of Fantasy Literature. London: The MacMillan Press, 1983.

Marshall, Roderick. William Morris and His Earthly Paradise. Tisbury, Wiltshire: The Compton Press, 1979.

Maurice, Fredrick (editor). The Life of F.D. Maurice. London: MacMillan and Co., 1884. Volumes I and II.

McCaffery, Larry. "Form, Formula, and Fantasy: Generative Constructs in Contemporary Fiction." In Bridges to Fantasy, pp. 21-37.

Molson, Francis J. "Ethical Fantasy for Children." In The Aesthetics of Fantasy Literature and Art, pp. 82-104.

Müller, C.O. Introduction to a Scientific System of Mythology. Translated from the German by John Leitch. London: Longmans, Brown, Green, and Longmans, 1844.

Müller, J. Elements of Physiology. Translated from the German, with notes, by William Baly. London: Taylor and Walton, 1838. Volume One.

-----Elements of Physiology. Translated from the German, with notes, by William Baly. London: Taylor and Walton, 1842.

## Volume Two.

- Newton, Sir Isaac. Opticks: Or, A Treatise of the Reflexions, Refractions, Inflexions, and Colours of Light. London: Sam. Smith and Benj. Walford, 1704.
- Parrinder, Patrick; and Philmus, Robert M. H.G. Wells' Literary Criticism. Sussex: The Harvester Press, 1980.
- Pausanias. Pausanias's Description of Greece. Translated and with a commentary by J.G. Frazer. London: MacMillan and Co., 1898. Volumes I-VI.
- Philip, Reverend George. Life and Hope: Sermons Preached in Free St. John's Church, Edinburgh, In Connection with the Death of Sir James Y. Simpson, Bart., Re. the Present and the Future State of the Blessed Dead. Reprint from the Daily Record, May 14, 1870. Edinburgh: John Maclaren, 1870.
- Pierce, Hazel Beasley. A Literary Symbiosis: Science Fiction/Fantasy Mystery. In Contributions to the Study of Science Fiction and Fantasy, no. 6. Westport, Connecticut: Greenwood Press, 1983.
- Prickett, Stephen. Victorian Fantasy. Sussex: The Harvester Press, Ltd., 1979.
- Propp, Vladimir. Theory and History of Folklore. Translated by Ariadna Y. Martin and Richard P. Martin, and edited by Anatoly Liverman. U.K.: Manchester University Press, 1984.
- Rabkin, Eric S. The Fantastic in Literature. Princeton, New Jersey: Princeton University Press, 1976.
- Rank, Otto. The Double: A Psychoanalytic Study. Translated and edited, with an introduction, by Harry Tucker, Jr. USA: The New American Library, 1979.
- Raphael, Alice. Goethe and the Philosopher's Stone: Symbolical Patterns in "The Parable", and the Second Part of "Faust". London: Routledge & Kegan Paul, 1965.
- Reis, Richard. George MacDonald. New York: Twayne Publishers, 1972.
- Robb, David Strachan. The Scottish Novels of George MacDonald. Edinburgh: unpublished Ph.D. thesis, Edinburgh University, 1981.
- Rossetti, Dante Gabriel. The Collected Works of Dante Gabriel Rossetti, with preface and notes by William M. Rossetti. London: Ellis and Scrutton, 1886. Two volumes.
- Ruskin, John. Letters Addressed to a College Friend During the Years



1840-1849. London and Orpington: George Allen, 1894.

-----The Winnington Letters: John Ruskin's Correspondence with Margaret Alexis Bell and the Children at Winnington Hall. Edited by Van Akin Burd. London: George Allen & Unwin, Ltd., 1969.

Russell, John Rutherford. Homoeopathy in 1851. Edited by John Rutherford Russell. Edinburgh: James Hogg; London: R. Goombridge and Sons, 1852.

-----"Homoeopathy *via* Young Physic." In Homoeopathy in 1851, pp. 125-143.

-----Pneumonia. London: Leath and Ross; Leamington: Leath & Woolcott, n.d. (probably late 1850's).

-----Affections of the Nervous System; including Epilepsy, etc. London: Leath and Ross; Leamington: Leath & Woolcott, n.d. Third edition.

-----The Skin and its Diseases. London: Leath and Ross; Leamington: Leath & Woolcott, n.d. Third edition.

-----The Heart: Its Functional and Organic Diseases. London: Leath and Ross; Leamington: Leath and Woolcott, n.d.

-----On Digestion; and the Structure and Uses of the Liver. London: Leath and Ross; Leamington: Leath and Woolcott, n.d. Third edition.

-----Hints on Diet, with Special Reference to Homoeopathy. London: Leath and Ross, n.d. Fourth edition.

-----The History and Heroes of the Art of Medicine. London: John Murray, 1861.

Saum, Lewis O. The Fur Trader and the Indian. Seattle and London: University of Washington Press, 1965.

Shelley, Mary Wollstonecraft. Frankenstein; or the Modern Prometheus. London: Thomas Hedgeson, n.d. (1868).

Shelley, Percy Bysshe. The Poetical Works of Percy Bysshe Shelley. Edited by Mrs. Shelley. London: Edward Moxon, 1839. Volumes I-IV.

Schlobin, Roger C. (editor). The Aesthetics of Fantasy Literature and Art. Copublished by the University of Notre Dame Press,

Notre Dame, Indiana, and The Harvester Press Limited, John Spiers, Brighton, Sussex, 1982.

Scholes, Robert. Structural Fabulation: An Essay on Fiction of the Future. Notre Dame and London: University of Notre Dame Press, 1975.

Slusser, George E.; Rabkin, Eric S.; and Scholes, Robert (editors). Bridges to Fantasy. Carbondale and Edwardsville: Southern Illinois University Press, 1982.

Spenser, Edmund. The Faerie Queene, as The Faery Queen in The Works of that Famous English Poet, Mr. Edmond [sic] Spenser. London: Jonathan Edwin, 1679.

Stoker, Bram (Abraham). Dracula. Westminster: Archibald Constable & Co., eighth edition, 1904.

Suin, Darko. The Metamorphosis of Science Fiction: On the Poetics and History of a Literary Genre. London and New Haven: Yale University Press, 1979.

-----Victorian Science-Fiction in the UK: the Discourses of Knowledge and of Power. Boston: G.K. Hall & Co., 1983.

Swahn, Jan-Ojvind. The Tale of Cupid and Psyche (Aarne-Thompson 425 and 428). Sweden: CwK Gleerup-Lund, 1955.

Thompson, G.R. "The Apparition of This World: Transcendentalism and the American 'Ghost' Story." In Bridges to Fantasy, pp. 90-107.

Todorov, Tzvetan. The Fantastic: A Structural Approach to a Literary Genre. Translated by Richard Howard. London/Cleveland: Press of Case Western University, 1973.

Tolkien, J.R.R. "On Fairy Stories." In Tree and Leaf. London: Unwin & Allen, 1964.

-----Smith of Wooten Major. London: Unwin & Allen, 1967.

-----The Letters of J.R.R. Tolkien. A selection edited by Humphrey Carpenter with the assistance of Christopher Tolkien. London: Unwin & Allen, 1981.

Wernaer, Robert M. Romanticism and the Romantic School in Germany. New York and London: D. Appleton and Co., 1910.

Wide Awake Pleasure Book. Boston: D. Lothrop & Co., 1881. Volume 12 [-13].

Willis, Lesley. "'Born Again': The Metamorphosis of Irene in George MacDonald's The Princess and the Goblin." In The Scottish Literary Journal. Volume 12 (May, 1985),



no. 1.

Wilton, Edward. "Two Examples of the Many-Sidedness of the Bible: The First Example--The Raven." In Good Words for 1863, pp. 790-95.

Wolfe, Gary K. "The Encounter with Fantasy." In The Aesthetics of Fantasy Literature and Art, pp. 1-15.

Wolff, Robert Lee. The Golden Key: A Study of the Fiction of George MacDonald. New Haven: Yale University Press, 1961.

-----Strange Stories: and other Explorations in Victorian Fiction. Boston: Gambit INCORPORATED, 1971.

Good Words for 1863. Edited by Norman MacLeod. London: Alexander Strahan & Co., 1864.

Good Words for 1869. Edited by Norman MacLeod. London: Alexander Strahan & Co., 1870.

Good Words for 1870. Edited by George MacDonald. London: Strahan & Co., 1871.

Good Words for 1871. Edited by George MacDonald. London: Strahan & Co., 1872.

Good Words for 1872. Edited by George MacDonald. London: Strahan & Co., 1873.

Yates, Elizabeth (compiler). Gathered Grace: A Short Selection of George MacDonald's Poems. With an introduction by Elizabeth Yates. Cambridge: W. Heffer & Sons, Ltd., n.d. (1938).

Young, G.M. (editor). Early Victorian England, 1830-1865. London: Oxford University Press, 1934. Volumes I and II.

Zahorsky, Kenneth J., and Boyer, Robert H. "The Secondary Worlds of High Fantasy." In The Aesthetics of Fantasy Literature and Art, pp. 56-81.

-----(editors). Fantasists on Fantasy: A Collection of Critical Reflections. USA: Discus and Avon Books, 1984.